

PERIODICAL ROOM
GENERAL LIBRARY
UNIV. OF MICH.

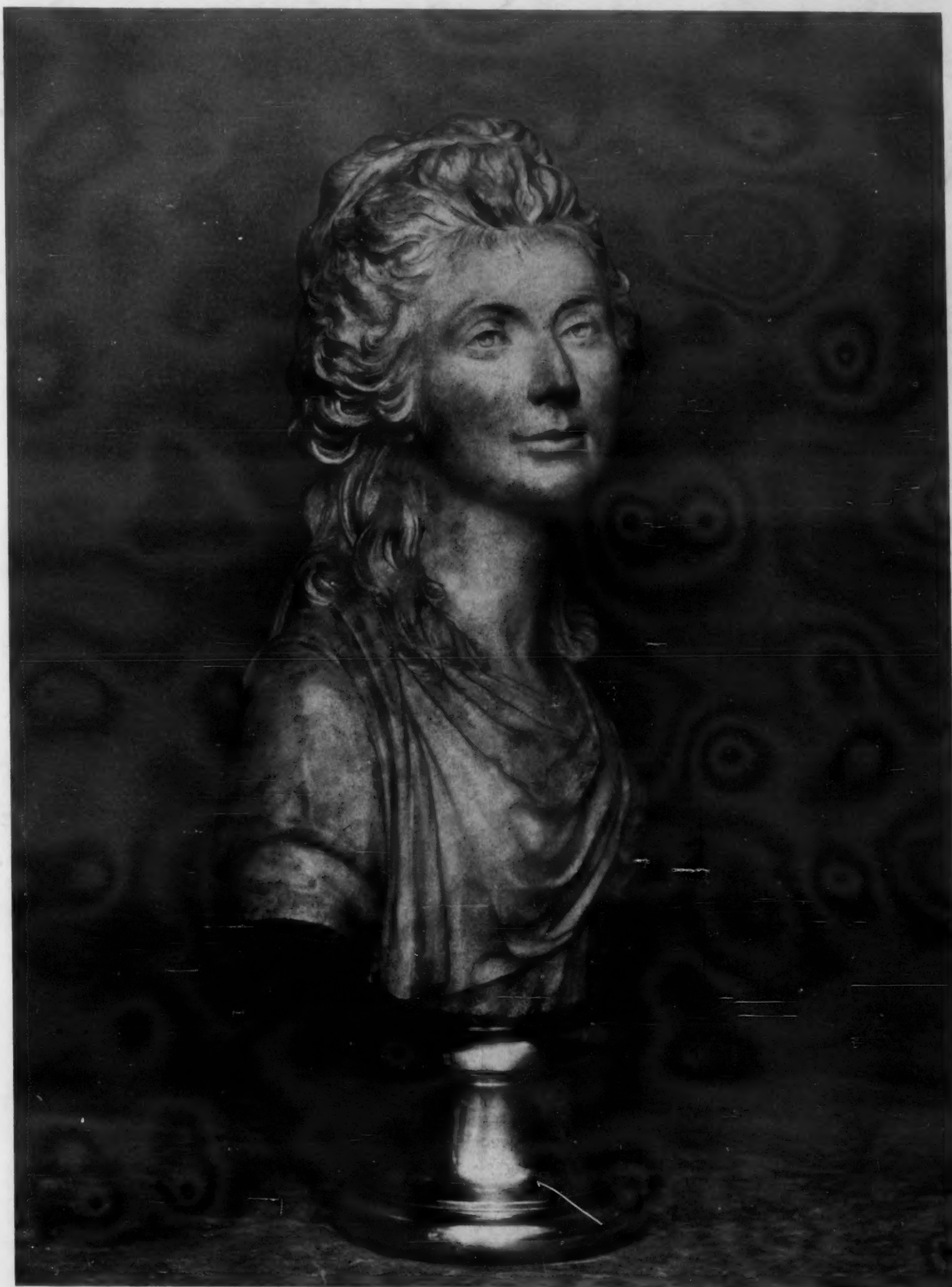
DEC 8 1930

The ART NEWS

VOL. XXIX

NEW YORK, NOVEMBER 29, 1930

NO. 9—WEEKLY



MARBLE BUST OF THE COMTESSE DE SABRAN

JEAN ANTOINE HOUDON

From the collection of Comtesse de la Beraudiere, to be sold at the American Art Association Anderson Galleries, December 11th to 13th.

PRICE 25 CENTS

FOR THE ATTENTION OF AMERICAN MUSEUMS



ADORATION OF THE MAGI

by PIETER COCK VAN ALST

Measurements: Extreme height 42 $\frac{3}{4}$ in.; width 48 in.

This fine example, which is ascribed to Pieter Cock Van Alst by Professor Paul Ganz, was formerly in the collection of the famous Cardinal Mercier. It is illustrated and scientifically described in the *International Studio*, Volume LXXXV, on pages 27 to 29. It is now offered to museums for sale at a soundly conservative price.

THE GALLERY OF P. JACKSON HIGGS
11 East 54th Street
New York

The ART NEWS

S. W. Frankel, Publisher

NEW YORK, NOVEMBER 29, 1930

Winter Show Of Academy Now on View

Print Makers Stand Out Among the Comfortably Ordered Works of the Current "Members Only" Show.

By RALPH FLINT

The gentler reaches of representation have been well combed for this special winter exhibition of the National Academy which features only work by its members, full or associate (but not elect). For once the sculptors have an even break with the painters—Anna Hyatt Huntington's large and frisky "Diana" is centered on the north wall of the Vanderbilt gallery against an equally busy tapestry panel—and the other bronzes and marbles seem to assert themselves with a greater self-reliance than formerly, although there is little among them that stands out as better than average. The department that really runs away with the show is the print gallery, for once stocked with important offerings and providing a splendid demonstration of academic worth and talent. This gallery, usually set aside for lesser contributions and commonly known as the "Morgue," has been simply but handsomely re-furnished for the occasion by the committee on prints with fine old Sheraton furniture and autumnal flowers, rather putting to shame the more ostentatious toning of the walls that has been accomplished in the main galleries. The dull spattered gold of the wall hangings serves to set off this show as something of special importance, but tonally it only helps to emphasize the generally musty appearance of the paintings.

The rooms have been further provided with alcoves which give a greater hanging space and a pleasant intimacy of effect. In fact, the hanging committee must have had a sweet time trying to please all the academic brethren, and this probably accounts for the novel idea of putting a piece of sculpture in the place of honor in the Vanderbilt in order to avoid any ructions among the more ambitious members of the painting section. As there are one hundred and eighty-seven paintings on view, as well as one hundred and eighty prints—the sculptures total twenty-four—it was necessary to create an additional one hundred and fifty feet of wall space. In many cases, in order to accommodate the ninety per cent of the Academy personnel present, several important members were obliged to substitute smaller sketch-size paintings for their original offerings.

This present arrangement of an all-member show, while breaking a long establish habit of hospitality to American artists at large, has curtailed the Academicians in showing as plentifully as they might have otherwise, since fully two-thirds of the paintings hung at the average Academy are by non-members. These statistics bring up the pertinent fact that New York City, of all places, is actually without adequate hanging facilities for an exhibition of any pretensions. The hanging committee on this occasion has done its work well, with most of the pictures resting comfortably "on the line." Another unusual feature of the present session of the Academy is the absence of prizes and awards, and the usual distinctions will be carried over to the Spring Academy when

(Continued on page 9)



THE CORNARO FAMILY ADORING THE VIRGIN

Courtesy of the Julius Boehler Gallery, Munich

By TINTORETTO

ROSENBACH BUYS JEFFERSON LETTER

On the evening of November 20, in the Merryweather sale at the American-Anderson Galleries, Dr. A. S. W. Rosenbach paid \$23,000 for the most important letter in existence written by Thomas Jefferson. This is also the highest price ever paid for a Jefferson letter. The bidding started at \$2500, was increased by bids of \$2000 and \$2500 to \$15,000, and then reached its total by bids of \$1000 and \$500. Mr. Barnet J. Beyer was the under-bidder, who took this lot up to \$22,500. The letter which covers two folio pages preserved with transparent gauze (No. 277 in the catalog) was the property of Mrs. Raleigh Minor of University, Va. It is dated July 1, 1776 and in it the author writes of drafting the Declaration of Independence, the New York Conspiracy against Washington and the campaign in Canada.

Dr. Rosenbach was also the purchaser of Jefferson's autographed specifications for building the University of Virginia with pen and ink

(Continued on page 8)

IMPORTANT SALES TO TAKE PLACE IN BERLIN

BERLIN.—A very important auction will be held in the spring at Ball & Graupe's in Berlin, when the estate of Herr Erich Goldschmidt-Rothschild, consisting of XVIIIth century furniture, porcelain, paintings, color prints and other objects of art will be dispersed. The assemblage is of paramount quality throughout. At these same auction rooms will also be sold the collection of Herr Wendland, the well known art amateur. Paintings, sculptures and objects of art of the first rank are included in this dispersal. A description of these sales will be published in THE ART NEWS as soon as detailed information is available.—F. T. D.

TOLEDO ACQUIRES A FINE BOURDELLE

Rated as one of Emile Antoine Bourdelle's finest sculptures in bronze, that eminent and versatile artist's "Herakles, the Archer" has just been acquired by the Toledo Museum of Art. The addition of this notable work to the museum's already remarkable collection was made possible through the Edward Drummond Libbey Purchase Fund.

In his "Herakles," Bourdelle with characteristic independence has treated a classical subject in a thoroughly modern manner. The result is utterly unlike any other representation of the mythological hero. It is distinctly Bourdelle's own creation and typical of the genius and artistic integrity that moved his celebrated teacher, Rodin, to proclaim him "a beacon for the future."

Bourdelle, it will be recalled, achieved special fame in two hemispheres through his work on many great monuments and memorials, among them the "Madonna and Child" placed high in the Vosges Mountains, the gigantic monument to General Alvear in Buenos Aires, and the "Homage to Mieczkiewicz," a commission executed for the Polish government.

Bust by Houdon In Beraudiere Collection

One of the Last of the Old Paris Private Art Collections To Be Sold at the American-Anderson Galleries.

The famous bust of the Comtesse de Sabran by Houdon, which we reproduce on the cover of this issue, would alone create intense interest in the Béraudière dispersal, scheduled for December 11-13 at the American-Anderson Galleries. But there are in addition a group of one hundred and sixty paintings, including works by Goya, Brueghel, Fabritius and Peronneau, recently removed from the Paris residence of the Countess, which lend further lustre to the occasion. The collection was assembled in the main by Jacques-Victor de la Béraudière, one of the great amateurs of the French XIXth century, who during the period between 1850 and 1880 continuously increased the art inheritance acquired from his ancestors. After the Count's death a part of his vast treasures were sold at auction, but large portions passed direct to his heirs, among them the Comtesse Marie-Therese, the present owner of this last portion of a great family art collection.

The Houdon bust, which was formerly in the possession of Grand Duchess Anastasia of Russia, dates from about 1785 and is signed under the right shoulder. Giacometti, in his standard work on the artist, makes the following commentary upon this masterpiece of French XVIIIth century art:

"The only previous example known of this bust was one in terra cotta in the Neues Palast, Berlin. The present bust is executed in Seravezza marble, Houdon's favorite medium. It was probably executed at the beginning of the reign of Louis XVI (or at least in the early years of the reign), perhaps about 1785, at which period Mme. de Sabran was still only a Countess. The present model is a more finished, more tenderly wrought work than the terra cotta bust, with numerous differences in the drapery, the arrangement of the hair and the movement in the ribbons knotting the curls at the back of the head." He adds (translation): "This bust may be considered, with good reason, a chef d'oeuvre of the art of portraiture. It is notable for the disposition of the accessories, which are of the simplest kind and allow the observation to play upon the real portrait—that is, the faithful reproduction of the features from the physical point of view and the interpretation of the spiritual being in the expression of the countenance. Considered in these two aspects, the bust is of the first rank, and an attentive examination reveals to us in so great a degree the science and skill that the sculptor brought to the execution of the portrait, that he seems to have liberated under his chisel, in some way, the esoteric spirit of the sitter. The suppleness and marvelous delicacy of the modeling contribute to this impression and give the work a close resemblance to the charming portrait by Mme. Vigée-LeBrun."

Louis Réau says of this sculpture: "One of the most spiritual busts is that of the Comtesse de Sabran. . . . The physiognomy of this charming wo-

(Continued on page 4)

HOUDON BUST IN BERAUDIERE SALE

(Continued from page 3)

man . . . is sparkling with intelligence and wit."

After leaving the collection of the Grand Duchess Anastasia the Sabran bust was acquired by M. Henri Piazza of Paris and was exhibited in the Exposition du Centenaire de Houdon in 1928. On this occasion it was illustrated in the catalogue. The sculpture has also been described and reproduced by Louis Réau in the *Gazette des Beaux Arts* (June, 1928), in *L'Illustration*, *La France Illustrée* and in *La Renaissance*.

Although the Houdon will undoubtedly create the major sensation of the Béraudière sale, the paintings form an ensemble certain to whet the appetite of American collectors. The Comtesse de la Béraudière received the visits of many distinguished art historians, such as the late Dr. Bode, Monsieur Salomon Reinach, Dr. Max J. Friedlaender and Dr. August L. Mayer. The latter, who has described some of the more important canvases in *The Pantheon*, comments as follows upon the collection as a whole:

"It is now some time since I have had the pleasure of studying closely the de la Béraudière collection, but it is a real pleasure to me to testify to its great artistic and historical interest, to the taste and knowledge of its previous owners and to the keenness and judgment of the Comtesse de la Béraudière. That these beautiful works of art have now left Paris is the cause of much regret in all French artistic circles; in a certain measure it really consoles us to know that in America they will receive full appreciation, be worthily housed and carefully studied by young and enthusiastic art-historians; but, after all is said and done, with the departure of the La Béraudière collection, it is a little of Old Paris that passes away."

Among the most interesting of the canvases in this ensemble is the "Portrait of General de Villacampa" by Goya, reproduced on the editorial page of this issue and authenticated by Sr. D. Aureliano de Beruete, Director of the Museo Nacional de Madrid. The canvas, which measures 32 1/4 x 25 1/4 inches, was shown in the Goya Exhibition held in the Prado in 1919. Although more sober in treatment than many of the master's portraits, his characteristic flair for flashes of brilliant color is seen in the animated painting of the yellow breeches and scarlet sash.

Among the works in the collection described and illustrated by Dr. Mayer in *Pantheon* is "The Family of Doctor Tulp," which we also reproduce. This depiction of the famous doctor of the "Anatomy Lesson," with his wife, three daughters and two sons dressed in the formal costumes of the period, is given in the present catalog to Barendt Fabritius. The German expert in his discussion of the painting places it in the coterie of Thomas de Keyser. Before its acquisition by the Comtesse de la Béraudière this canvas was in the collection of the late King Leopold I of the Belgians.

Pieter Brueghel's "The Sermon on the Mount," which is also among our illustrations, has been authenticated by M. E. de Coninck of Brussels, who writes in part as follows:

"The original of this important composition is by Pieter Brueghel the Elder; according to the legend the original has disappeared, and certain historians believe that its disappearance was due to a fire which took



PORTRAIT OF M. MIRON By JEAN BAPTISTE PERRONNEAU
Included in the sale of the Béraudière collection at the American-Anderson Galleries from December 11-13

place in the studio of Rubens. . . . Several variations, more or less good in quality and from the atelier of the Brueghels, exist; the Antwerp Museum possesses one of inferior quality.

"The Brueghel of the Béraudière collection is of exceptional quality, is in remarkable preservation and is signed.

"Have we here the prototype of this important composition? It is permissible to suppose so.

"It will remain my belief, until the time when I am shown the same composition in a painting of superior technique to the present one, that this picture is by the hand of the master and is perhaps the original prototype."

The painting, which will be accompanied by the above letter, has the rich and colorful pattern characteristic of the master.

The "Portrait of Me. Miron" by Perronneau, which is also illustrated, is signed and dated 1766. This, like the "Portrait of Dr. Tulp and His Family," was among the works from the Béraudière collection selected by Dr. Mayer for description and reproduction in *The Pantheon*. Special interest also centers in Chardin's sketchy "Le Singe Antiquaire," which appeared in the Chardin-Fragonard Exhibition of 1909 and has been engraved by Surugue. This work, which came from the Deligand collection, sold at the Georges Petit Galleries in 1920, is a variation of the same subject in the Louvre.

Other outstanding canvases in the dispersal include an early group given to Velasquez, "The Cabinet of the Duque d'Olivarez," showing three-quarter length figures of four Spanish statesmen. An altar piece given to Dirk Bouts and entitled "The Virgin and the Man of Sorrows" comes from

the Raffaele collection in Nice and has the attenuated Gothic forms and intensity of emotion characteristic of early Flemish art. Of the Dutch XVIIIth century school is a vigorous half-length portrait of the Seigneur Van Diemen de Arkel by Luttichuys, signed at the lower left and dated 1653.

The half-length "Portrait of a Lady Holding a Feather" by Francois Clouet or a master of his group is another of the paintings described and illustrated by Professor Mayer in the June, 1928, issue of *The Pantheon*.

In addition to the Perronneau and Chardin previously described, the Béraudière collection numbers other interesting works of the French school. Among these is "Le Moulin" by Boucher, signed and dated 1735 (from the sale of the H. Michel-Levy collection at the Georges Petit Galleries, 1919); Nattier's bust length portrait of "La Princesse de Rohan" from Thomas Agnew & Sons, London, and the bust length figure of "Mademoiselle du They" by Jean Frederic Schall, also from Agnew. Likewise included in the French group are "La Mesaventure de Village" by Deshayes; a self portrait by Prudhon; "A Harpsichord Concert" by Saint-Aubin, which has been illustrated in *Le Cousin Pons*; a portrait of "Madame de Pompadour" by Lancret and "Young Girl with Dove" by Greuze.

Interesting examples of the Flemish school are "The Money Lenders" by Marinus van Reymerswale, formerly exhibited at the Vienna Museum, and "Madonna and Child" by Mabuse. "The Bathers" of David Vinckeboons is accompanied by an autograph letter of authentication signed by the Brussels expert, E. de Coninck. It comes from the Hengracht collection in the Hague.

Notable among the works of the Dutch school are the exquisitely painted companion portraits of a man and a woman by Thomas de Keyser and the signed "Portrait of a Lady of Rank" by Van Loo.

English XVIIIth century art is also represented in the Béraudière collection. The "Portrait of a Lady" by Francis Cotes, the "Father of English Pastel," is signed and dated 1759 and was shown in the Exposition des Pastellistes Anglais de XVIIIe Siecle held in Paris in 1911. It was also described and illustrated in See's *English Pastels from 1750 to 1830*. Romney's "Portrait of Miss Chambers," painted about 1793, comes from the collection

of Mrs. Beatrix Charlton of London and is accompanied by a photograph with the authentication of Walter Roberts.

Of the Italian school there is a "Madonna and Child" given to Tiepolo by Dr. Gustave Gronau and sold with the authentication of this expert, as well as the "Tobias and the Angel" from the Contini collection in Florence, given to Botticini.

The paintings, together with furniture, sculpture and other art objects removed from the Paris residence of the Comtesse, will be placed on exhibition at the American Art Association-Anderson Galleries, Inc., on December 6, prior to their dispersal.



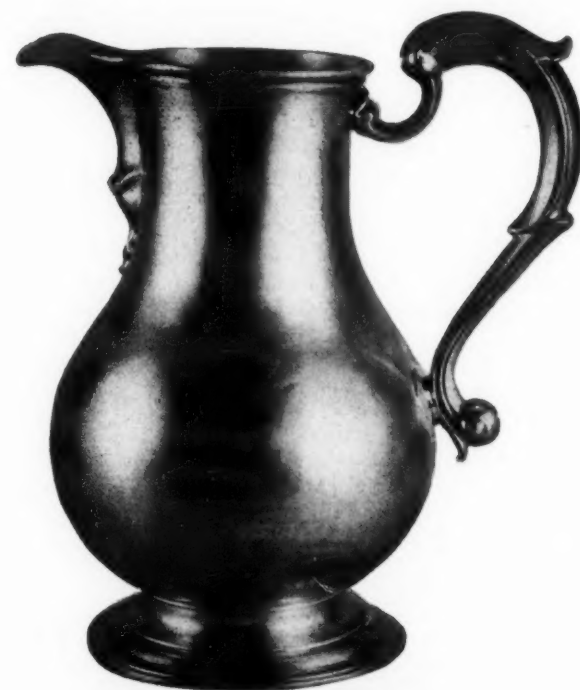
By Royal Appointment
To Their Majesties
The King and Queen



HARMAN & LAMBERT

(HARMAN & CO., LTD.)

Experts in Antique Silver and Jewellery



A fine George II, A. D. 1759,
Silver BEER JUG, standing 9 1/2
inches high.

Newcomb-Macklin Co. PICTURE FRAME MAKERS

45 WEST 27th STREET
BET. BROADWAY & 6th AVE.
NEW YORK

STOCK FRAMES
On hand in regular sizes
for immediate delivery

Catalogues sent upon request
GEORGE A. MCCOY, Manager



Art Gallery and Work Shop
400-408 North State St., Chicago, Ill.

DEMOTTE

INC.

SCULPTURED PORTRAITS
THROUGH THE AGES

Until December 15th

CHAGALL

Until December 6th

NEW-YORK
25 EAST
78th STREET

PHRISÉ
27 RUE DE
BERRI (VIII^e)

177 New Bond Street,

London, W. 1

Cables: Harlamsilv, Wesdo, London

BIGNOU GIVES RADIO TALK

M. Etienne Bignou, who sailed for Paris on the *Ile de France* last Friday after launching the very successful exhibition of modern art at the Knoedler Galleries in New York gave an interesting talk over the radio. His subject was the development of painting in France from 1800 to the present time and he stressed the notable appreciation accorded in America to painters of the modern French school.

"Paris," he said, "the city where so many artists work and suffer, is not altogether purely national. Artists of all countries, especially Americans, come there to get the teaching, which does not in any way diminish their national qualities. Art has no nationality. These modern artists, not satisfied with their European established reputations, come to you. They rely upon your judgment and foresight, you who astonish the world with your magnificent architecture—the most daring, the most modern and the most impressive it may be since the time of Babylonian. They come to you hoping that the new spirit which animates them will be understood by a people who by their lives and organization are perhaps the leaders of the modern world."

"Of course, the public reactions against certain aesthetic developments are not to be condemned," he went on. "The past has taught us that the same adverse sentiment has prevailed against all new branches of human activity. In painting, as in everything else, pioneers have always been criticized. Remember that Rembrandt himself was forgotten in his own country while he still lived! We could also recall certain historical examples which have occurred in our own times. But we know that sooner or later great recognition will come. It is hard for the general public to believe that they are living at the same time as the builders of a new world."

PRICES REPORTED IN HEYL SALE

MUNICH—Some of the prices paid at Helbing's sale of the Heyl collection on October 28, 29 and 30 were of more than local interest. Of the two pictures ascribed by Haden and Mayer to Titian, the portrait went at 65,000 marks (about \$16,000). The the mythological subject brought 65,000 marks about \$16,000. The head of a cherub, which Mayer astonishingly attributed to Raphael, was



"JACK, IDA AND DANNY"

By JOHN E. COSTIGAN, N.A.

Included in the current exhibition of the National Academy of Design

sold at 2200 marks (\$523). A portrait by Alessandro Longhi fetched 4000 marks (\$950), a fine predella of the style of Matteo de Giovanni, 7300 marks (\$1740) while the excellent portrait by Sermoneta (about 1570) was cheap at 1750 marks (\$400).

The antique sculpture in this collection, however, went at its full value. The beautiful head of an Athenian woman, reproduced in *THE ART NEWS* of October 4, was sold for 10,000 marks (\$3810), the bust of a Roman matron reached 24,000 marks (nearly \$6000) and the graceful clay figure of Aphrodite, reproduced in the same issue, was bought by the Berlin Museum for 11,500 marks (about \$2740).

Another notable price was 14,500 marks (\$3450) paid by Julius Boehler for a Brussels tapestry. An altarpiece of much larger dimensions by the central-German artist, Valentin Lendestreich, went at 4000 marks. Of the pictures an altar piece, attributed to Hans Holbein, sold for 1300 marks, and two fine panels by the Brussels master of Orsoy, for 3650 marks.—M. W.

MANY GIFTS TO PARIS MUSEUMS

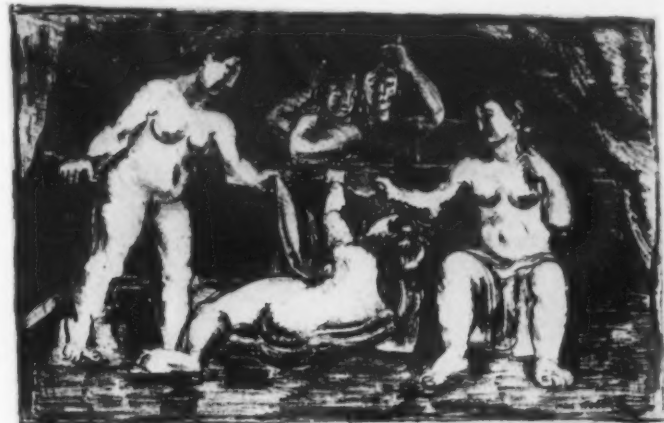
PARIS—The Parisian museums have been greatly enriched during the last year states the *Herald-Tribune* of that city. A report of these in-

creases in their art and archaeological possessions has just been made to the under-secretary of state for fine arts by M. Henri Verne, director of the national museums and of the Ecole du Louvre. Besides one hundred pictures by artists born before 1848 which have been removed to it from the Luxembourg museum, the Louvre has acquired by purchase or legacy, thirty-four pictures, two hundred and forty nine drawings, Greek, Roman, Egyptian and oriental antiquities and mediæval and XVIIIth century statuary.

There have been changes and extensions also at the Hotel Cluny, where the rooms containing wrought-iron work on the ground floor have been altered, as well as the rooms on the second floor, which were prepared to receive mediæval wood and leather work which formerly belonged to the Louvre.

The Musée du Jeu de Paume in the Tuilleries garden, which is given over to contemporary foreign painting and sculpture, has been enriched with numerous and important works, and the Guimet Museum has been attached to the administration of national museums, to its advantage.

The intelligent activity displayed in regard to the national museums has found a response by increased attendance on the part of the public. The Louvre museum has received more than 500,000 visitors, the Luxembourg museum 102,000 and the Cluny museum 72,000.



"THE MIRROR"

by Max Weber

PRINTS BY LIVING AMERICAN ARTISTS

GRAND CENTRAL ART GALLERIES

THE FINEST
CONTEMPORARY
AMERICAN ART

15 VANDERBILT AVENUE
NEW YORK
CONSERVATIVE AND
MODERN PRINTS OF
THE HIGHEST QUALITY

F. KLEINBERGER GALLERIES INC.

ESTABLISHED 1848

ANCIENT
PAINTINGS
and
OBJECTS
OF ART

PRIMITIVES
Of All Schools



12 EAST 54th STREET NEW YORK



A rare pair of Candelabra, richly chased flowers, scrolls, etc., by George Wickes, London, 1745. Height 13 1/2 inches.

A specimen from my collection of Old English Silver

SPECIAL TERMS TO THE TRADE

RARE ENGLISH & CONTINENTAL
SILVER, MINIATURES, ANTIQUE
JEWELS, FINE SNUFFBOXES

Cables: "Enclase, Wesdo, London"

S. J. PHILLIPS

113, NEW BOND ST., LONDON, W.1.

Established 1870

FLEISCHMANN

Est. 1806 GALLERY Est. 1806

HIGH CLASS OLD AND MODERN PAINTINGS

MUNICH

Maximilianstrasse 1.

ANDREA DEL SARTO TO BE HONORED

FLORENCE—Florence, being the birthplace of Andrea del Sarto, is about to commemorate the four hundredth anniversary of his death. Here a large part of his life was passed, and here he executed many of the most noble of his famous works. Here he died, and was buried in the church of the Santissima Annunziata.

The commemoration will be under the charge of the Academy of the Belle Arti, and the special discourse of the occasion will be given in the cloisters of this church, in which are a large number of the artist's works, among them the well known "Madonna del Sacco." The orator will be Professor Salmi, of the Florence University.

Mass which will be said in the Basilica near the artist's tomb, will be largely attended by all those who love his paintings and who recall with interest his laborious life, his many disappointments and struggles. The committee also intends to substitute for the inscription on the painter's house in Via Pier Capponi, another which seems more worthy. The present one reads that Andrea del Sarto died, "weighed down by Glory and domestic afflictions." As every reader of Vasari will remember, the wife of the artist refused to come near him in his last illness, as he was believed to be suffering from the plague, and in this she followed her usual selfish course, which, as we know, made his life a hard one, and his death lonely and unattended.

It is also talked of having an exhibition of all of del Sarto's works which can be brought together, though this is not yet decided. A certain nobleman of Iesi, of an old family, has lately announced that he possesses a notable number of cartoons by Andrea del Sarto and perhaps by some of his pupils. Among these is the sketch of the "Madonna del Sacco," which may be its first design.

This gentleman claims that these works were found in the drawers of some old furniture left to him by his family. The Superintendent of the Belle Arti in Florence will do all that is necessary to ascertain the genuineness of the drawings. It may be a most valuable find.—K. R. S.



"THE SERMON ON THE MOUNT"

By PIETER BRUEGHEL THE ELDER

Included in the sale of the Beraudière collection at the American-Anderson Galleries from December 11-13

New Haven Secures Remarkable Babylonian Lion Formed of Tiles

NEW HAVEN, Conn.—A remarkable example of ancient art, a Babylonian lion of enameled tiles, has just been secured by the Gallery of Fine Arts of Yale University. In the days of Nebuchadnezzar, who reigned in 605-562 B.C., this lion formed part of the decorative scheme of the sacred highway into the city of Babylon, which street a German archaeologist, Robert Koldewey, unearthed in 1899 and there found numerous fragments of tiles. When placed together, they were discovered to form realistic figures of lions in relief.

Today a portion of this thoroughfare, which witnessed many processions in honor of the god, Marduk, has

recently been reconstructed in the States Museum in Berlin. A few of the decorations remaining unused, however, Professors P. V. C. Baur and M. I. Rostovtzeff of Yale were able to negotiate with the German authorities for the purchase of the lion now in New Haven.

The figure of the animal, which is in excellent state of preservation, is depicted upon a background of blue enameled tiles, the total rectangular area being approximately 7 feet long by 3½ feet wide, with an orange colored border at the base. The body of the lion is white and the mane is of the same color as the border. The pose of the head, body, legs and tail are realistic.

DOSSENA SUIT NOW ON TRIAL

ROME.—Testimony was recently taken in the suit brought by the sculptor, Alceo Dossena, against Alfredo Fasoli, antique dealer, for pay for sculptures, reports the *New York Times*. This suit brought to light the fact that several sculptures purchased as antiques by museums in various countries, including America, were the work of Dossena.

Signor Dossena also is suing Signor Fasoli for slander for having accused him of anti-Fascist activities, which led to Signor Dossena's arrest. Signor Dossena contends he produced several pieces of sculpture for Fasoli, not knowing they were being sold as antiques. The sculptures were not paid for, he charged, but Signor Fasoli made large sums of money by representing them as the work of old masters.

Signor Fasoli replied that Signor Dossena worked for him on a salary basis and always had been punctually paid. In the slander suit Signor Fasoli asserted he said nothing but the truth when he reported to the police that Signor Dossena was an enemy of the Fascist régime. Signor Dossena denied this, though admitting he was a Socialist before the Fascist came into power.

Signor Dossena's counsel is Deputy Roberto Farinacci, former Secretary General of the Fascist party. Signor Fasoli's counsel is Deputy Aldo Vecchini, secretary of the Rome Fascist Federation.

It is expected the trial will continue several days.

P.&D. COLNAGHI & CO.

(Established 1760)

DRAWINGS
ETCHINGS



By Appointment

DRAWINGS
ETCHINGS

LITHOGRAPHS, WOODCUTS, BY THE
OLD AND MODERN MASTERS

EXPERTS, VALUERS, PUBLISHERS

144-145-146, New Bond Street

LONDON, W. 1

Cable Address, Colnaghi, London



WE ANNOUNCE THE REMOVAL
OF OUR NEW YORK SHOP TO

20
EAST
57

(Between 5th and Madison Avenues)

FREEMAN
OF LONDON

"The English Silversmiths"

Robert C. Vose

(Established 1841)

PAINTINGS

by Old and Modern Masters

CARRIG-ROHANE
Carved Frames

559 Boylston Street
Copley Square BOSTON

C. T. LOO & CO.

48 Rue de Courcelles, Paris
559 Fifth Ave., New York

Chinese
Antiques



Branches

SHANGHAI

PEKIN

The
NEWHOUSE
GALLERIES



"Master Charles Crisp Burney," by
Edward Francis Burney
Size 25½ x 19½ inches

PAINTINGS

New York
11 EAST 57th STREET

St. Louis
484 N. KINGSHIGHWAY

COLONIAL DAMES BUILD MUSEUM

The reproduction of a fine private residence of the XVIIIth century, which has been erected at 215 East 71st Street by the National Society of Colonial Dames in the State of New York, is to be used, reports the *New York Times*, as a headquarters and also to serve the city as a small private museum illustrating the arts and customs of the Colonial period.

Few examples of homes of Colonial days are left standing here and the society has undertaken to render what it considers a civic and patriotic service by reproducing such a house, filling it with objects of historical interest and opening it at stated times to the general public.

Many features of architectural interest belonging to the Colonial era have been incorporated in the building by Richard Dana, the architect. The facade is of plum color brick, such as was used in the Schuyler mansion in Albany. The general design reproduces the home of John McEvers, built about 1750 at 34 Wall Street. The carved balusters and the double spiral newel post of the stairway are copied from the John Hancock house erected in Boston in 1740. The palladian window on the garden front is from the home of Benedict Arnold, Mount Pleasant, in Fairmount Park, Philadelphia. The stone balcony on the garden front is reproduced from the old State House in Boston.

The arts and manners of the XVIIIth century, both in America and England, will be illustrated by the contents of the house. Old Chinese wallpaper and a pine mantel and overmantel are features of the small reception room to the right of the main entrance. The dining room, given by Mrs. Edward S. Harkness in memory of her sister, Mrs. Ambrose Taylor, is an original paneled room of about 1760 from Holy Wells, Ipswich, England.

The drawing room, given by Miss Maud Aguilar Leland in memory of Mrs. Hamilton Fairfax, a former president of the society, draws its inspiration from the Pepperrell house at Kittery, Me. In the entrance hall hangs the christening robe of William Bradford, brought over in the Mayflower, the gift of John T. Terry and the late Mrs. Terry. The sword of Roger Sherman, a signer of the Declaration of Independence, lent by Mrs. William H. Leonard Edwards, will be shown in the library.

Over the library mantel of old marble from XVIIIth century England will hang the portraits of Captain and Mrs. Johannes Schuyler, copied from originals in the New York Historical Society and given by Howard Townsend in memory of his mother, who was a member of the Schuyler family and the first president of the National Society in New York. In the upper hall stands a fine Dutch "kass" from a Hudson River homestead of Colonial days. An exhibition of rare samplers and of Lowestoft ware of the XVIIIth century from the collections of members will be shown.

For many years the society has been the custodian of the Van Cortlandt Manor House in Van Cortlandt Park. It is maintained as a historical museum and visited annually by from 50,000 to 60,000 persons.

UNKNOWN EL GRECO FOUND IN MADRID

MADRID—What is said to be beyond doubt a painting by El Greco has come to light in the Provincial Hospital, in a cell for mental cases. The verdict of experts is unanimous and emphatic. It belongs to the master's second or middle period.

The subject is a life-size, half-length Saint Jerome in the wilderness. The saint is holding a crucifix in his left hand and a stone in the other. The lower part of the picture is damaged, and no signature has been found.

The picture has been in the hospital time out of mind, but, being hung in a rather dark place and high up, nobody ever noticed it. Some fifteen years ago one of the porters had it taken down, placed it in the plain wooden frame it now has, and put it back on the wall. A new floor has lately been added to the hospital, and in the ensuing rearrangements the picture was again taken down.—E. T.

GUELPH TREASURE IN NEW YORK BENEFIT SHOW

The Goldschmidt and Reinhardt Galleries will combine their spacious quarters at 730 Fifth Avenue, beginning Sunday, November 30th and continuing through December 20th, that adequate space may be employed to properly exhibit the rare medieval art objects contained in the Guelph Treasure, which is shown in America for the first time.

For over eight hundred years this treasure, of eighty-two pieces, valued at over \$5,000,000, has been seen only on rare occasions. Since 1918, when it was stored in a safe deposit vault in Switzerland by its owner, the Duke of Brunswick, it has been known as a "hidden treasure."

Last year it was purchased by three art dealers, J. & S. Goldschmidt of Berlin and New York, Z. M. Hackenbruch and J. Rosenbaum of Frankfurt, who have kindly consented to its public exhibition for the benefit of that very worthy charity, "The Big Sisters: Catholic, Jewish and Protestant."

Important Sale Of Modern Art At Hotel Drouot

PARIS.—An important collection of modern paintings from the collection of Claude B. de V., including works by Cezanne, Chagall, H. E. Cross, A. Derain, R. Dufy, C. Guys, J. B. Jongkind, P. Leprade, Laurencin, Monet, Signac, Vlaminck, E. Vuillard and others, will be sold at public auction on Saturday, December 6th, at the Hotel Drouot, Paris.

Representative of the excellent examples of modern painters in the collection is a "Still Life" by Bonnard and an interesting Vuillard, "Woman Outside Her Home."

MANY SALES IN BIENNIAL SHOW

VENICE—In spite of a pouring rain the last day of the Biennial of Venice was a very animated one, at least 1826 visitors being admitted. Towards evening the sun came out and gave a parting salute to the closing moments.

Although this particular exposition has now ended, those interested in future undertakings of a similar nature are already engaged in plans and discussions. Recently the Danish architect Carl Brummer came to Venice with a complete project for the construction of a Danish pavilion, and with orders from his government to arrange for this building which will be paid for by the My Carlsberg Foundation. The Podestà of Venice has granted the necessary space and the contract with the architect will be signed within the next few days.

Besides this provision of Denmark for the next exhibition, Greece, Poland, Sweden and Switzerland have already reserved space for artistic showings. With these additions to the exhibitors the territory of the Biennial will extend beyond the canal on the meadow of Sant' Elena, thus giving to this great Venetian undertaking the development and perfection which its increasing importance demands.

Some of the figures of the balance of this seventeenth show give clear proof of its full success. The number of visitors this year reached 193,000 against 172,000 in 1928, representing a sum of 680,000 lire, as contrasted with the 652,000 lire two years ago.

As regards the sales, the balance is also in this year's favor. The total amount comes to one million, one hundred thousand lire, secured through sales to public societies, galleries and so on, and to collectors and private amateurs of art. Some of these purchasers will have the satisfaction of possessing works of great importance, many of which were bought during the very last days of the exhibition.

To the above figures there must be added the sum of 30,000 lire contributed, as is well known, by various organizations to make up the various prize funds announced for this seventeenth show: a sum, which if not distributed among the winners of the current exhibition would be kept for future contests.

In this way the figures of the sales may be said to equal those reached in the sixteenth biennial, that is to say, 1,400,000 lire.

The exposition therefore closes under favorable auspices, and looks forward with hope and pride to its next showing two years hence.—K. R. S.

IMPORT ANTIQUE CORPORATION

Private Sale

of

Genuine ANTIQUES and OBJETS D'ART

Including notable importations from Soviet Russia

Offered without reserve in the Galleries . . .

through December 20th

Daily from 10 a. m. to 5 p. m.

FURNITURE	PAINTINGS	TAPESTRIES
CANDELABRA	PRINTS	BROCADES
CLOCK SETS	SILVER	ARMOURS

Illustrated Brochure upon request

Importers for the Trade

SUITES 501-502 - 485 MADISON AVENUE

KNOEDLER



"Portrait of Frances Kindersley" by Romney

British Mezzotinto Portraits of the 18th Century

THROUGH DECEMBER

14 EAST 57TH STREET
NEW YORK

MUNICH
Briennerstrasse 12

BERLIN
Victoriastrasse 4a

JULIUS BÖHLER

HIGH CLASS
OLD PAINTINGS
WORKS OF ART

BÖHLER & STEINMEYER INC.

NEW YORK
Ritz-Carlton Hotel
Madison Ave. & 46th St.

LUCERNE
The Lucerne Fine Art Co.
Haldenstrasse 12

Studio Founded 1840

In New York since 1907

RESTORATION OF PAINTINGS M. J. ROUGERON

101 PARK AVENUE

NEW YORK

"Member of The Antique and Decorative Arts League"

Laurie Pleads For Laboratory In New Institute

In a letter to the *Times* of London Professor A. P. Laurie makes the following suggestion in regard to the equipment of the future London Institute for the training of art experts:

"May I be allowed to congratulate Lord Lee on his plan for establishing a school for the training of art experts, and at the same time put in a plea?

"My plea is that the new institute include a laboratory properly equipped for the scientific study of the many problems in connection with works of art awaiting solution. The recent Conference of Art Experts in Rome was a revelation of the pressing need for systematic and continued scientific investigation and of the empirical nature of our present methods.

"May I give my own experience? For some forty years I have done my best to carry out scientific research in connection with the history of painting. This I have done without a penny of help from public funds intended for research and continuously hampered by the necessity of providing necessary equipment from my private purse. I can remember the time when I searched in vain for any learned society or publication that would publish a research on the history of the pigments used in painting illuminated manuscripts; it was refused on the ground that the subject was of no possible interest or value. The day has gone by for this sort of thing. We, the pioneers, have proved that modern science can help in a hundred ways those whose business it is to take charge of the priceless treasures of art and could help much more effectively if the means for continued research with proper equipment were provided, and our investigations have proved of



"THE FAMILY OF DOCTOR TULP"

By BARENDT FABRITIUS

Included in the sale of the Berandière collection at the American-Anderson Galleries from December 11-13

value in increasing the knowledge of the past.

"There are many problems that are awaiting solution and require continued and systematic research in a properly equipped laboratory, and it is also essential that our future curators receive instruction in scientific principles and methods, and that the whole business of preserving our art

treasures be made the charge of men of scientific training attached to our great galleries and museums.

"Thanks to the research laboratories under Dr. Jordan young men are now available with a scientific knowledge of pigments, oils, and varnishes. Ultimately if a laboratory is attached to the Art Institute in London University it will be possible to train men

who, while making the study of chemistry their main subject, will include in their curriculum some knowledge of the history of art and complete their training in the laboratory I propose. The first essential is a thorough knowledge of chemistry. These are the men who in the future will take charge of the laboratories which should be attached to our museums.

ROSENBAACH BUYS JEFFERSON LETTER

(Continued from page 3)

drawings (No. 279). They were offered by Dr. W. M. Randolph of Charlottesville, Va., and brought \$2100. The same bidder for \$1000 came into the possession of another letter by Jefferson (No. 274) written at the age of twenty to his friend Fleming, discussing plans for marriage.

From the library of a New York collector, a very rare Kelmscott Chaucer in the original boards (No. 386) went to Gabriel Wells for \$1100. From the same source No. 395, a "complete" edition of "Seven Pillars of Wisdom" with a fine autograph letter by T. E. Lawrence, relating to its production, together with other material was sold to Philip Brooks for \$1075. From the library of the late George Merryweather, John Keats' "Poems," London, 1817, with a portrait of Shakespeare on the title-page, first edition with R. Calder Campbell's autograph on the fly-leaf, No. 154, brought \$1150 from Barnet J. Beyer. To the same bidder went No. 298, Keats' "Lamia" and other poems for \$650; No. 155, Keats' "Endymion," for \$600, and No. 136, "The Spirit of the Age or Contemporary Portraits" by William Hazlett for \$500.

Arthur Swann paid \$600 for Emerson's "Essays," first edition (No. 89) and R. Herman, \$450 for No. 85, a first edition, pristine state, for Maria Edgeworth's "Castle Rackrent."

A woodcut engraving of the Boston Massacre, an item said to be hitherto unknown went to W. E. P. Stokes for \$700.

Most of the outstanding sales were made at the second session. The first on November 19 brought \$9,931.50. The grand total was \$38,385.50.

MATTHIESEN GALLERY

BERLIN, BELLEVUESTR. 14

OLD MASTERS

FRENCH IMPRESSIONISTS

A. S. DREY

OLD PAINTINGS
WORKS of ART

NEW YORK
680 Fifth Avenue

MUNICH
Maximiliansplatz 7

DAVIES, TURNER & CO

Established 1870
39 Pearl Street, New York City
Phone Bowling Green 7960

"OLD MASTERS"
IN THE FINE ART OF
SHIPPING

Branch Offices at

Boston 261 Franklin Street
Philadelphia 278 Drexel Bldg.
Chicago ... 111-119 W. Monroe St.
San Francisco ... 110 California St.
Oakland, Cal. ... 426 Seventeenth St.

Representatives in each city
will gladly call upon request

London Paris
Cable Address: Spedition, all offices
Member the Antique & Decorative
Arts League

EXHIBITION OF
CHINESE ANTIQUE
WORKS OF ART

To be held during the Month of
November

In the Galleries of

TON-YING
& COMPANY

5 East 57th Street

Third Floor

NEW YORK CITY

Your Attention Is Invited

DUVEEN BROTHERS

PAINTINGS
PORCELAINS
TAPESTRIES
OBJETS d'ART

NEW YORK
PARIS

"MEMBERS ONLY" IN ACADEMY SHOW

(Continued from page 3)

they will total nearly twenty. From a geographically representational point of view this members' show is generously allocated, with thirty states and fourteen foreign countries heard from. Furthermore, it is open free to the public for the first time. So much for the artists.

And now to the art. The sanctity of the oil painting *per se* as a household fixture is admirably sustained. Everything is comfortably ordered, from palette to pictorial procedure. There is little invention evidenced, little pleasure in pattern for its own sake. It is a display of perfunctory art dealing with the visual elements of the world we live in conveniently and with considerable sentiment, but little or no emotion. Here we find sound craftsmanship, a generous reliance on past performance, plenty of taste (most of which is, fortunately, good), a sound, middle-class mediocrity that seems all the more sedentary at a time when the new schools are opening wide the doors of the mind to art tremendously alive with the stirring currents of twentieth century progressiveness. Truly, the academic mills grind exceedingly slow and the exhibition, in the main, is more representative of the last century than this.

I like to cite such advancing thought as Charles W. Davis, that dean of the Mystic painters, displays in the latter part of his long landscaping career with such a fine canvas as his large "Countryside in Autumn," wherein he has managed to reorder the familiar ingredients of his well traversed Con-

necticut landscape and give them new stress and substance. It is easily the most stimulating example in the big gallery of a man taking fresh stock of his art. John E. Costigan, in the South Gallery, is another painter to be found in eager communion with his artistic conscience, and his work grows fuller and fresher with the years. Elsewhere the list runs true to form, with here and there a canvas that rises above the general academic level. Such is Charles Hopkinson's telling likeness of Charles Townsend Copeland, Harvard's famous "Copey," a very sincere, searching piece of painting devoid of the frills and formulae of professorial presentation portraiture. A charming portrait by Cecilia Beaux dates back a while to calmer days, as does the little canvas by T. W. Dewing of two ladies playing a duet in a very intimate, remote, and almost ghostly manner, such a scene as Henry James would have delighted to elaborate upon and to extract essential values from for further distillation.

Ernest Lawson sends a handsome landscape in his best style; Charles W. Hawthorne contributes a striking Provincetown scene with one of his favorite bronzed-faced Portuguese models bearing a basket of fish in the approved Cape Cod manner, and Garl Melcher's figure piece almost fools one into believing it a Hassam, so typically does the model's head stand out against the luminous background of the window and the foreground table support the whole scheme with its ruddier base notes. Childe Hassam himself has a large nude that comes off better than most of the other nudes in the show, and Walter Griffin, too seldom seen these days, has a small example of his multi-colored way of handling nature.

The Boston group is out in force, with a sugary nude by Philip L. Hale set off by equally saccharine apple-

blossoms, a somber outdoor scene by Edmund C. Tarbell full of Bostonian overtones, an outdoor piece by Frank W. Benson that nowhere near comes up to his prints. Then there is Gertrude Fiske with a grim New England character study, and William M. Paxton with another nude in his suave style, and Leslie P. Thompson with an early studio concoction full of Boston edges and stolid "values," and I. M. Gauguin (seldom seen in the New York galleries), and Lillian Wescott Hale, and Charles H. Woodbury with an ambitious sea piece, and Herman D. Murphy. Charles Hopkinson geographically belongs in this group, but his constant refusal to abide within the set and chosen limits of the Back Bay painters has earned him a national ranking of his own.

It is impossible to mention all the meritorious performances on hand, but Ernest L. Blumenschein's "Taos Plasterer," Van Perrine's "Song of the Earth and the Sun," Wayman Adams' "Three Carpenters" (strung together as loosely as ever), Irving Couse's "Thunder Birds" (no academy would be complete without one crouching Indian by Mr. Couse), Frederick Frieseke's "Child at the Piano," Harry Watrous' large "Still Life" (excluding the foreground items), Maurice Fromkes' Spanish group, and Eric Hudson's "Fishermen" are outstanding paintings, while among the sculptors present are Edward McCartan, Robert Aitken, Daniel Chester French, Mahonri Young, Malvina Hoffman and Harriet Frishmuth.

As I said before, the print department gives the best sense of the academic idea in full flower. Here are many of the ranking print-makers of the day, well represented with generous selections that run up to as many as eight plates in certain instances. John Taylor Arms' remarkable technical achievements in re-

dering architectural masterpieces are beginning to take on a new flush of tonal and emotional warmth, and I look to see him advance a long way in this direction. The Benson bird plates are as impressive and authentic as ever, and there is a fine group of prints by Charles A. Platt, not seen so often today in the print rooms. A charming "nude" by Will Foster, a "Rodin" by Timothy Cole, a group of heads by William Auerbach-Levy, colored prints by Jerome Myers, architectural subjects by Ernest D. Roth, a set of fine outdoor plates by Childe Hassam are outstanding; and there is representative work by Gifford Beal, Reynolds Beal, Eugene Higgins, Luis Mora, Carl Rungius, Kerr Eby, Armin Hansen, Albert Groll, Wayman Adams, Hayley Lever, Chauncey Ryder, Albert Sterner, Mahonri Young, Charles H. Woodbury, etc., etc.

AMERICAN WINS MEDAL AT MONZA

At the Triennial Exhibition of Decorative Arts, held this year at Monza, Italy, in the Royal Palace, a gold medal was awarded Mrs. John Beach, wife of the well known composer. As the exhibitors represent the cream of creative efforts in the field of art and decoration for all of Europe, this honor is of special interest to those interested in Mrs. Beach's unusual industry.

"Pippa Silks" is located at Asolo, Veneto, some thirty miles from Venice. This industry was once the residence of Robert Browning, and his poem, "Pippa Passes," was the inspiration for the name of the beautiful hand woven panels and drapes of silk created under the personal guidance of Mrs. Beach.

FROST & REED LTD
Famous throughout Six Reigns

**PICTURES
FOR THE TRADE**

26c KING STREET, St. James, LONDON, S.W.1.
 & CLARE STREET, BRISTOL, ENGLAND. Est 1808

E. and A. Silberman Galleries

Vienna 1 New York
 Seilerstaette 5 133 East 57th Street

FHRICH
GALLERIES

PAINTINGS

36 EAST 57th STREET
NEW YORK

Member of the Antiques and Decorative Arts League

KENNEDY & COMPANY

785 FIFTH AVENUE
NEW YORK

EXHIBITIONS

**CURRIER & IVES
LITHOGRAPHS**

ETCHINGS & ENGRAVINGS

BY

DECARIS

THROUGH NOVEMBER

Scott & Fowles

Paintings

Drawings

Bronzes

680 Fifth Avenue

(Fifth Floor)

Between 53d and 54th Sts.

NEW YORK CITY

The Enlarged and Remodeled Galleries of PLAZA ART GALLERIES, INC.

9-11-13 East 59th Street
New York



By the rearrangement of several galleries a sales room with a seating capacity of between three and four hundred, tastefully decorated and finely equipped, has been created and a setting provided for exhibitions and sales of first rate collections during the coming season.

*Weekly Sales
Now in Progress*

Department Exclusively for
Appraisals and Inventories

Inquiries Solicited

Sales will be conducted by Messrs. E. P. & W. H. O'Reilly
 Member of the Antique and Decorative Art League

MURRAY K. KEYES

Photographer of Art Collections

Paintings, Art Objects and Interiors

Studios at 138 East 60th St., New York

Daguerreotypes Reproduced

Large Prints

Exhibitions in New York

DELAPORTE

Wildenstein Galleries

Versailles, that triumphant architectural monument to the French crown, now being brought back into the safety zone via the agency of American millions, is to be enjoyed through the pictorial efforts of Eugene Delaporte at the Wildenstein Galleries. Here, in one of the charming French salons of this distinguished house, are hung souvenirs of the ancient splendor of Versailles that this French artist brings to life with remarkable success. His sensitive eye and clever brush clearly envision the vistas of terraced garden and mirrored boiseries that once charmed the gallants of the courts of the Louis.

At once the artist challenges comparison with that other devotee of French decoration, Walter Gay, whose fragrant impressions have become one of the fixtures of any well regulated art season. If Mr. Delaporte is less tender, less intimate in his renderings of gilded panelings and glistening parquets, he is perhaps more the historian than Mr. Gay, stressing more the formal elegance that brought out such a response from the artists of France in assembling their unrivalled harmonies of form and color.

We wander with Mr. Delaporte through the long succession of stately chambers that he has selected for our pleasure from out the vast reaches of Versailles, and we step cautiously through the even more engaging rooms of the Trianon, fearful lest some modern anachronistic touch snatch away something of the faded mellow charm that spells the name of Marie-Antoinette at every turn. We also see the "Parterre d'Eau" on an autumn morning and glimpse a corner of the Trianon wreathed in blossoming hawthorne. Mr. Delaporte has done well in striking a happy balance between atmospheric all-over impression and revelation of detail, for the temptation to linger over the rich ornament and appointments of such real interiors is difficult to resist for one to whom the whole scene and epoch is so obviously dear.

BRITISH PAINTERS

Agnew Galleries

Ever since Scott and Fowles left off active exhibiting of contemporary painters, New York has been sadly bereft of the opportunity of seeing what the modern British artists were about. And since New York possesses no adequate galleries for public display of the foreign section of the annual Carnegie shows at Pittsburgh—the Grand Central Galleries were good enough however, to offer their walls for this purpose on one occasion—it remains for the Agnew Galleries to give us each season a sample, small though it be, of how modern art is working out in the London studios. More than twenty moderns are represented in this present exhibition, a larger number, if I rightly recall, than were on hand at the similar show that the Agnew Galleries arranged last year. A portrait by Ambrose McEvoy, that bearer of the Gainsborough tradition who made such good use of his inheritance, two water colors by Sargent, and a Charles Conder seascape have been slipped into the exhibition, doubtless for good measure. One of the Sargents, of three Siennese oxen, is in his most glamorous style, and quite justifies the Agnew Galleries in claiming him as practically a British painter.

No group of modern British canvases is quite complete without its Augustus John, and there is a small, Matisse-like landscape done with due reverence to the Frenchman's wizardry with the brush, but quite wanting in that inner rhythmic sense and coloration that gives such sparkle to his work. Vanessa Bell, one of the really important painters in London today, looks very well in her colorful still-life pieces, and Duncan Grant, also in the forefront of the London elect, quite carries off the honors with his group of canvases, among which

I would cite the "Sussex Road" as his most effective contribution. A. J. Munnings, that brilliant purveyor of sporting scenes, is at his British best in the swanky "Trooper," with horse and man and trappings set down with fine regard for technical flourish and for the pride of life. Paul Nash sends a pinkish pale vision of "St. Pancras" seen through a foreground of window flowers, that has a genuine chic tucked into its apparent casualness. The large Wilson Steer, not nearly as Constablesque as might be expected is hardly an inspiring performance, although it does a certain common justice to the beauty of the widespread English countryside. "Sketch for Lime Kiln" serves his reputation better, with its clever summarizing of the scene and the swift interweaving of the brush-stroke.

Prof. Henry Tonks, head of the Slade School, has a typical Academy piece in "The Fortune Teller," a crowded little composition in which can be found five female heads, six hands, one large bird-cage and two birds. Walter Sickert's two little studies do not measure up to other work that he has known previously in New York, such as the delightful little glimpse of cookery ingredients that, if I mistake not, went to the Phillips Memorial Gallery last spring. The Conder "Swanage Bay" is an evocative painting of another epoch, with its Whistlerian emphasis on nocturnal blues. Keith Baynes, Barnett Freedman, Mark Gertler, Spencer Gore, J. D. Innes, Adrian Kent, Robert Medley, Mrs. Dod Proctor, Matthew Smith, Stanley Smith, and Leon Underwood are the other exhibitors.

AMERICAN PAINTINGS OF THE XVIII AND XIXTH CENTURIES

Leger Galleries

The Leger Galleries open their second season with an exhibition demonstrating the development of American painting, especially in the XVIIIth and early XIXth centuries. The earliest canvas in the collection is a portrait of a man done by John Smibert in 1728,

and the most recent selections represent Emil Carlsen and men like Homer, Blakelock, Chase and Theodore Robinson. The Benjamin West, "Diomed and His Horses Stopped by the Lightning of Jupiter," is signed and dated 1794. One of the Gilbert Stuarts was exhibited at the Metropolitan Museum in 1918 and was reproduced in Harper's Magazine in 1881. Two of the Sullys are mentioned in Biddle and Fielding's "Life and Works of Thomas Sully." The Otis Bass was exhibited in the historical exhibition of 1887, while of the four Neagle portraits, that of Captain John Thompson was seen five years ago in the memorial exhibition to this artist, and Rembrandt Peale's portrait of Mr. and Mrs. James Claypool Copper was included in the Peale memorial of 1923.

It is of particular interest, however, to be able to study the work of less well known artists, such as Joseph Blackburn, Henry Benridge, Ralph Earle, Mather Brown, William Dunlap, Ezra Ames, Samuel Harding, Chester Harding, Rybert Street, J. Walker, George A. Baker and E. D. E. Greene.

To complete the list of exhibitors there remain John Vanderlyn, Henry Inman, Samuel B. Waugh, William M. Hunt, George Inness, H. D. Morse, A. H. Wyant, William Keith and Charles M. Dewey.

WILLIAM A. PATTY

The Fifteen Gallery

At the Fifteen Gallery, where paintings by William A. Patty are on view until December 6, one finds further records of picturesque Provincetown, as well as two interesting landscapes done in Vermont and the Blue Mountains respectively. Although usually deft and interesting in his brushwork, few of the artist's paintings attain the closely knit structure of "In the Boat-house" where the heavy horizontals of the building itself, the engaging disorder of ships and lumber and the silhouette of the distant shore line, are woven into well contrasted harmonies of line and mass. Several other paintings such as "Spring Afternoon" and "Resting" have a delicate way of evoking the atmosphere of a particular day and hour. In general, the artist seems at his best when painting the gentle intimacies of nature—sunlight breaking through the low boughs of an apple tree, the gentle slopes of Connecticut farm land and the sleepy charm of New England lanes.



EARLY ENGLISH FURNITURE PERIOD INTERIORS & DECORATIONS OAK & PINE PANELLED ROOMS

A very fine Chippendale mahogany armchair with carved cabriole legs and scroll feet, covered in contemporary needlework, 1760-1770.

Vernay

ENGLISH FURNITURE—PORCELAIN
SILVER—POTTERY & GLASSWARE
NEW YORK: 19 East 54th Street

CARLBERG & WILSON, INC.

17 EAST 54TH STREET, NEW YORK

Old Masters Works of Art

Mrs. Richard T. Wilson

Dr. Eric Carlberg

DALVA BROTHERS

IMPORTERS OF ANTIQUE TEXTILES
WHOLESALE

510 Madison Avenue

New York

ARNOLD SELIGMANN REY & CO., Inc.

11 East 52nd Street NEW YORK

WORKS OF ART

ARNOLD SELIGMANN & FILS
23 Place Vendôme PARIS

ARNOLD SELIGMANN & CO., G.m.b.H.
5, Bellevuestrasse BERLIN

Téléphone Circle 5952

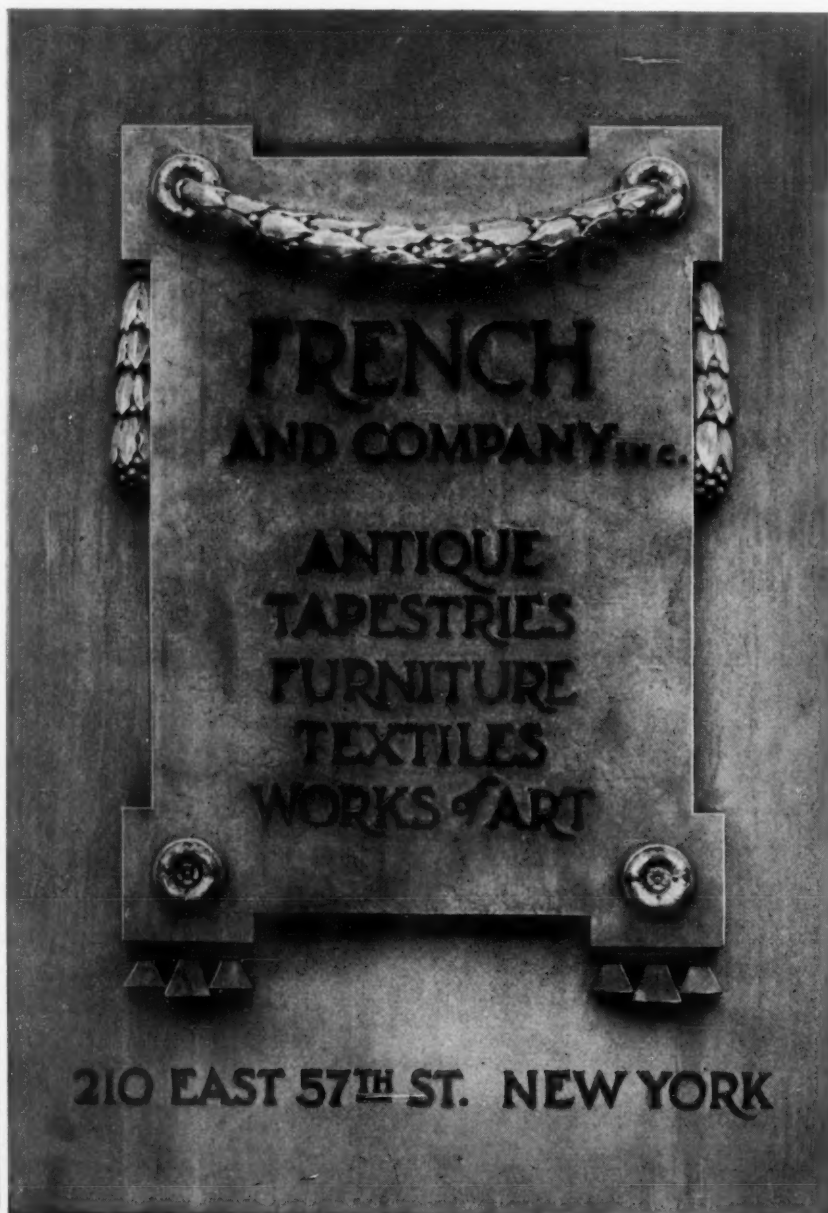
Room 715

ADOLPH ALONZO

EXPERT RESTORER of OLD MASTERS

119 West 57th Street

New York



BIGNOU

SELECTED MODERN PAINTINGS

PARIS: 8 RUE LA BOETIE

CABLES: "ETIBIGNOU-47-PARIS"

ALEX. REID & LEFEVRE, LTD.

PAINTINGS by the FRENCH and BRITISH MASTERS

LONDON: 1a, King Street, St. James's, S. W. 1.

CABLES "DRAWINGS, LONDON"

GALERIES GEORGES PETIT

PAINTINGS BY XIXth & XXth CENTURY

FRENCH MASTERS

CABLES
"PETITGODOT—PARIS"

PARIS
8 RUE DE SEZE

JOHN WELLS
HARRY SOLON

American-Anderson Galleries

The desire to produce a beautiful decoration and the belief in a careful craftsmanship to make this decoration permanent are the foundations of the artistic credo upon which John Wells bases his work. Were one to judge solely by the strikingly patrician portrait of Mrs. Geoffrey Walthe, which graces the end wall, one would appraise the artist solely as a highly skilled society portraitist, versed in all the intricacies and postures of this art. But, turning to such canvases as the closely studied head of a London postman, one sees that he has a genuine feeling for character, that instead of mastering certain type formulas he carefully studies the individual before him. Several compositions strongly imbued with the feeling of the Italian Renaissance are less interesting in themselves than as indications of the masters which have formed the artist's carefully finished style. This delicate rightness of manner removes from the child portraits all suggestion of saccharinity and communicates to even the most striking of the feminine portraits a definite chic.

In another room at the American-Anderson Galleries, Harry Solon is showing a large group of pastels and drawings of picturesque types ranging from India to Peru. The tale of Mr. Solon's artistic wanderings and adventures is engagingly related in the introduction to the catalog. The proof of his activity is found in the current exhibition where Javanese court dancers, Indian women of many castes, a Balinese cockfighter and other colorful records of his brush and pencil make a gay display.

MADGE TENNENT
LIONEL LINDSAY

Ferargil Galleries

Two British artists are on view at the Ferargil Galleries, Madge Tennent with drawings of Hawaiians and Lionel Lindsey with a group of etchings of various European beauty spots. Miss Tennent, born in England, educated in Paris, a wanderer in African, Australian and Polynesian territories, and now resident in Hawaii, has followed her dominant interest in the anthropological side of the human race ever since her introduction to the Samoa of Robert Louis Stevenson some ten years back, and this present series of drawings serves admirably to show how clearly she has studied and caught the various idiosyncrasies of these inland people. Her touch is sure and swift, and her style is not too academic for conveying her emotional reactions to the strange charm of these Hawaiian types.

Mr. Lindsey is a most accomplished print-maker, of the more or less traditional architectural school of draughtsmanship that supplies the graphic arts in England with so much of its best material. He takes the picturesqueness of famous European centers of architecture and gives it a personal grace and dignity of his own, and manages to keep his scenes from becoming stereotyped or banal. He knows the intricate methods of the printer in coloring his plates, and keeps their lights and shades clear and luminous. His sense of form is positive and his touch is sufficiently elastic not to trap him into merely prosaic translation of brick and stone.

ALLEN TUCKER

Rehn Galleries

With each appearance in the galleries, Allen Tucker unquestionably emerges a more definite personality and a more resourceful painter. His present group of canvases and water colors at the Rehn Galleries takes him still further along the line of pictorial accomplishment, showing him to be more in command of the von Goghian technique with which he has long been concerned. Somehow or other Mr. Tucker makes one feel that he is less enamoured of his particular brushwork in these new paintings, and more at grips with the essential character of his subject matter. A large composition, "Cedars and Oaks," shows him working out a more subtly coordinated pattern in which the swirling brush strokes are pleasantly subservient to the general design. In his "Tan and Red," a figure piece more quietly ordered than usual, he has come down to a less boisterous use of pigments that is all clear gain, the autumnally colored figure of the woman being none the less lively in effect. "The Hotel" is of his best, and he has built up the drab composition with a truly von Goghian interplay of stroke and color that registers both fact and fantasy. His "Rocks" is hardly of the same imaginative ordering, but "The Squall" comes closer to conveying the feeling of nature reconstructed to fit the artist's preconceived decorative intention. The water colors are unusually happy, "Spring Green," with its sure touch and quick accenting, being Mr. Tucker's finest contribution in this department.

ERICH HECKEL

New Art Circle

J. B. Neumann, ever on the lookout to provide the New York public with interesting and out-of-the-ordinary pictorial matter, features Erich Heckel in his current New Art Circle gallery exhibition. A member of the group of five German artists known as "Die Brücke," Mr. Heckel is already brilliantly installed in the Kronprinzpalais, the division of the Berlin National Gallery devoted to modern art, with a whole room devoted exclusively to his art, and he is virtually represented in all the German galleries of consequence. The large group of water colors at the New Art Circle show him to be an artist of considerable inventive power, both in the handling of the figure and in landscape. There is a pleasant freshness running through all his work, and an easy handling of form without any too great stress of detail. He is fortunate in escaping something of the heaviness and obvious self-determination that tinctures so much of the modern German school, and obviously responds simply and naturally to the beauty of the world about him. He does not strike any particularly new note, either technically or in his figuration, as does Klee, but he is a painter to be cherished nevertheless on the score of lyric charm and sensitiveness.

PAINTINGS BY TAGORE

Fifty-Sixth Street Galleries

In the paintings of Tagore, now on view at the Fifty-Sixth Street Galleries, brush and color shape the elusive images and moods which sometimes remain beyond the evocation of the

most skillful word painter. In these mystic heads and landscapes, one feels the poet's escape from the inflexibility of words to a medium at once less familiar and more exciting. Save for a few animal and bird subjects that seem almost unintentionally "modern" and decorative, Tagore's phantasies are keyed to the rich, subdued tones of batiks, which are indeed suggested by a number of the backgrounds.

The symbolism of many of the figure groups and landscapes is of the simple, poetic type that each may interpret for himself. Other paintings of more esoteric content appear to spring both from the philosophy of the poet and from the traditions of his race. In technique, there are reminiscences of Far Eastern art, especially apparent in the outline treatment of many heads and figures. Although judging from present evidence, there is but little danger of Tagore the artist overshadowing Tagore the poet, the paintings as a group have an independent value as mystical and symbolic color expressions of India's greatest poet.

GLENN COLEMAN

Downtown Gallery

Like so many other painters of the present moment who find their work a little out of tune with the new fashions, Glenn Coleman has taken himself to task and given himself the pictorial "once-over," with the result that his hitherto rather somber transcriptions of New York street scenes have suddenly acquired a new vigor of handling and coloration. His service to art, during the years since he emerged from the ranks of the unknowns at the famous Armory Show, has paved the way

(Continued on page 13)

OLD
MASTER
PAINTINGS

FRANK T. SABIN

ESTABLISHED 1848

172 NEW BOND STREET, LONDON, W. 1

CABLES: SABINUS, LONDON

ENGRAVINGS
&
DRAWINGSJAC. FRIEDENBERG
President

HUDSON

CHAS. FRIEDENBERG
Vice-President

Forwarding and Shipping Co., Inc.

CUSTOM HOUSE BROKERS, FORWARDERS,
PACKERS AND SHIPPERSCUSTOM HOUSE
DEPARTMENT

Our many years of experience has placed us in position to give unexcelled and smart service for promptly clearing shipments through the U. S. Customs.

WAREHOUSE
DEPARTMENT

With our excellent warehouse facilities, on arrival of shipments we have same examined by U. S. Customs at our warehouse (under Customs regulations), where they are carefully unpacked by experienced employees, and delivered free of all cases and packing material, if so desired.

PACKING AND
SHIPPING DEPTS.

We specialize in the handling and packing of works of art, paintings, fine furniture and household effects to all parts of the world, and also attend to boxing, crating and forwarding of domestic shipments.

On large shipments consisting of works of art, paintings, fine furniture and household goods, destined to England, France, Germany, Italy or Spain, we use Special Van cases which reduce the cost of transportation and packing, and also the possibility of damage.

NEW YORK

Office:
17 STATE STREET
Tel. Bowling Green 4151

Warehouses:
507 WEST 35th STREET
323 EAST 38th STREET
Tel. Ashland 7637

LONDON OFFICE: Hudson Forwarding & Shipping Co., Inc.
(Cameron-Smith & Marriott, Ltd.) Cable Address: Kamsmarat
"Norway House," 21-24 Cockspur St., Trafalgar Square, S. W. 1.
Telephone: Gerrard 8544

Represented in Boston, Baltimore, Washington, D. C., Chicago,
Philadelphia and other parts of the U. S. and all
principal cities of the world.

Member of the Antique & Decorative Arts League



Artists of prominence prefer
THE AMBASSADOR
as their New York residence.

Perfect facilities for exhibitors.

Ambassador
PARK AVENUE at 51st STREET
NEW YORK

MAURICE H. GOLDBLATT
Art Expert
Paintings Authenticated
and Appraised
219 No. MICHIGAN AVE.
Chicago, Illinois

**The LITTLE
GALLERY**
29 West 56th Street

EXHIBITION OF
MODERN AND
ANTIQU
SILVER

WILDENSTEIN
& COMPANY
INC.

Distinguished

OLD and MODERN
PAINTINGS
WORKS OF ART

TAPESTRIES and FRENCH FURNITURE
of the 18th Century

647 FIFTH AVENUE NEW YORK

57 Rue La Boétie, Paris

(Continued from page 12)
for this later emergence into light, and while his canvases are obviously yet hovering in that crepuscular state between twilight and full dawn, he is a much more commanding figure than formerly. He has kept to that solidity of form characteristic of his painting to date, but he has lessened the detail and tightened up his compositional screws so that his buildings rejoice in the simple structural elegance that is the secret and success of modern architecture. His bursts of bright color are not quite so convincing, and in one of his scenes where he has arbitrarily made one half of his sky blue and the other buff—à la Stuart Davis—he has failed to inform the rest of the picture of such a sudden color shift. But all such carping aside, he has taken the bit in his teeth to good advantage and in the course of two or three more painting seasons, should emerge a very lively modernist with something important to convey.

His enthusiasm for the New York littoral is one that stays by him and a foreword to the catalog hints that this new New York, with its changes in scale and condition, is primarily responsible for his own transition to a new aesthetic terminology. "I have always liked to paint streets and buildings," he writes. "I feel that they have personality—gaudy streets . . . stained streets . . . decrepit houses . . . the once affluent street shabby and down at the heel. Sometimes it comes back . . . like Minetta Lane. The new generation of skyscrapers hovers over the older streets, detached, abstract, a lit-

tle respectful. This is to me the most fascinating part of the American scene, the New York streets, and that is why I paint them."

MODERN GERMAN PAINTERS

Penthouse Gallery

As counter attraction to the flood of painting from Paris, Adeline Atwater has assembled a group of modern German painters from the J. B. Neumann collection at the Penthouse Gallery that manages to strike a certain note of pictorial vigor and emancipation, if nothing else. Nine artists figure here, but there is hardly enough of a selection to stamp them on first visit with any particular individuality. Of course we all know Paul Klee after the splendid showing that the Museum of Modern Art accorded him last year, but if his reputation were to hang on the two small offerings in the Penthouse show he would hardly register in his true capacity. The same with Erich Heckel, who is at the Neumann New Art Circle at the moment in a much more abundant showing. Emil Nolde, with a head of negro girl, seems the strong and commanding figure that he is said to be, while the two canvases by Werner Heuser are sufficiently distinct in quality and style to convey an immediate impression of his pictorial power. Some small water colors by Rudolph Grossmann are engaging trifles, and there are works by Max Beckmann, Fega Blumberg, Max Pechstein and Paul Kleinschmidt, as well.

Knoedler's in Chicago Hold Big Derain Show

CHICAGO.—A comprehensive exhibition of the work of Derain opened on Monday, November 24, in the Chicago Galleries of Knoedler and Company and will continue through December 13. It includes various early paintings by this outstanding French modernist and traces his development to his very latest work. A large number of persons viewed the opening of the exhibition, which was enthusiastically received.

Among the well known canvases assembled "Pommes, Poires et Raisins" and "La Femme au Loup" were both exhibited in the artist's one-man show in Berlin in November, 1929, and both were reproduced in *Der Querschnitt* the same year. "Portrait de l'Artiste" and "Houses of Parliament, London," were shown when he had his exhibition in London in March, 1928. "Nature Morte" has been exhibited at the Düsseldorf Museum, Germany.

A few of the works have been lent from the private collections of Dr. Soublès of Paris, Mrs. R. A. Workman of London, M. Etienne Bignou of Paris and Mr. and Mrs. Q. A. Shaw McKean of Boston.

M. F. HITE Dudensing Galleries

Miss Marion Hite, who is exhibiting some lively water colors at the Dudensing Galleries, is less adroit with words than with the paint brush. Her witty commentary upon two old ladies in the parlor car is haplessly christened "Travelling Companions" while a trio of sexagenarians falling asleep in each other's society is merely called "Three Old Friends." However, one forgets all about hackneyed titles when studying the race track scenes. In these the artist is at her vivacious best, making the white spaces work valiantly in economical notations of swift movement, brushing in gay spots of color that suggest the very smell and excitement of the turf. Deprived of old people and race tracks, and left to the contemplation of the beauties of nature, results are not so happy. The few landscapes on view seem rather muddy in color and lacking in genuine artistic conviction.

MILLES' RELIEFS SEEN IN CHICAGO

In Chicago the man of the hour is Carl Milles. Recently his whimsical and spirited "Diana" fountain was unveiled with ceremony at the Mich-

igan Court Building. Now eight of his striking reliefs for the Racine County Court House in Racine, Wisconsin, are on view at the Arts Club, only a few of the many sculptural details which Professor Milles has made for Holabird and Root, architects. Like the "Diana" and the "Triton" fountains, the latter of which is a gift to the Art Institute from a group of Chicago citizens of Swedish birth and soon to be erected, these eight plaster renderings show the sculptor to be one of the most versatile and original of living artists. Four are allegorical conceptions showing the gifts of the gods to mankind: a female figure with tassels of corn and a spade, a male figure bearing fire and lightning, a female figure with the moon, a male figure with the sun. Of the other four reliefs, two illustrate the pioneers cutting the forests and plowing, sowing and reaping grain. In the two others, the old blacksmith and the new blacksmith are contrasted and here Milles has made delightful use of modern machinery in his low relief pattern. Throughout one sees the sculptor's light touch combined with extraordinary knowledge and technical force. There is nothing dead about these works. They spring alive, but that life is so controlled that they will take a properly decorative place in the somewhat severe facade of the Racine Court House.



"Unsaddling at Epsom" by A. J. Munnings, R.A.
Size 34 x 44 inches.

HOWARD YOUNG GALLERIES

EXHIBITION OF
RECENT PAINTINGS OF HORSES AND SPORTING EVENTS BY

A. J. MUNNINGS, R.A.

Now Current

NEW YORK
634 FIFTH AVENUE

LONDON
35 OLD BOND ST.

GOLDSCHMIDT GALLERIES



View of Main Entrance to our Galleries in Berlin
at Victoriastrasse 3-4

WORKS of ART PAINTINGS BY OLD MASTERS

NEW YORK: 730 Fifth Avenue

FRANKFURT: Kaiserstrasse 15 PARIS: 11 Bis Rue Boissy d'Anglas

BERLIN: Victoriastrasse 3-4

RAINS GALLERIES : Inc.

Auctioneers and Appraisers

3 East 53d Street, N. Y.

Nowhere is there so great a market for Old Manuscripts, Fine Paintings, Rare Books, Objects of Art and other Antiquities as in America today.

Collectors of these rarities, as well as buyers of Furnishings, Rugs, Silver and Jewels are frequent visitors to our galleries, situated one door from the world-famous Fifth Avenue, and equipped for the dispersal at auction of such articles. We are now arranging sales for next year.

We make a specialty of Estate Sales and make liberal cash advances on the property of Private Individuals. All communications held in strict confidence.

For References Apply:
Harriman National Bank
Fifth Ave. & 44th Street
New York, N. Y.

Al. Rains
Auctioneer

JOHN LEVY GALLERIES

PAINTINGS

BY THE PRIEST PAINTER

Don Angello Rescalli

December 1st to 13th

Sponsored by Cardinal Hayes
and others

ONE EAST 57th STREET
NEW YORK

The ART NEWS

Published by the
ART NEWS INC.

20 East 57th Street, New York
Telephone Plaza 5967-68-69-70
President S. W. FRANKEL
Editors RALPH FLINT
MARY MORSELL
Entered as second-class matter, Feb. 5,
1909, at New York Post Office, under
the Act of March 3, 1879
Published weekly from Oct. 4 to last of
June.
Monthly during July, August and Sep-
tember.

SUBSCRIPTION RATES

YEAR IN ADVANCE \$7.00
Canada 8.00
Foreign Countries 8.00
Single Copies25

WHERE THE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's 1 West 47th St.
William Eisel 46 East 59th St.
Wash. Sq. Book Store 27 West 8th St.
Gordon & Margolis 32 East 59th St.
Times Bldg. News-stand, Times Building
Subway Entrance Basement
Wanamakers' (Book Office)
A. G. Sells 1224 Amsterdam Ave.

WASHINGTON

Brentano's F and 12th St., N. W.

BOSTON

Vendome News Co. 261 Dartmouth St.

PHILADELPHIA

Wanamakers' (Book Counter)

LOS ANGELES

C. V. Pleuharp 339 Hill St.

LONDON

Art News, Inc. Bank Building
16a St. James's St., S.W.

David H. Bond 407 Bank Chambers
Holborn, W. C.

Gorrings' 17 Green St.
Leicester Sq., W. C. 2

May & Williams 24 Bury St.
St. James's, S.W.

Lechertier Barbe, Ltd. 95 Jermyn St.
S. W.

PARIS

Georges Houin 2 Rue de la Plain
Telephone Diderot 1909

MUNICH

Karl Barth Konradstrasse 4-11

Vol. XXIX November 29, 1930 No. 9

NEW YORK
GALLERY NEEDS

The present Members' Exhibition of the National Academy at the Fine Arts Building galleries in West Fifty-seventh Street, New York's only sizable showroom for the fine arts, brings up the subject of Manhattan's immediate need of some more adequate center for the proper housing of the large exhibitions which have to be crowded each year into inadequate and outmoded confines. In order to accommodate the entire exhibiting membership of the Academy this season the hanging committee was forced to build partitions in the various rooms of the Fine Arts Building in order to acquire sufficient hanging space. In previous years many members of the Academy have yielded their rights to wall space in order to let the non-members and newcomers enjoy representation, which meant that fully two-thirds of the walls were occupied by outsiders.

In a city of the size and artistic importance of New York, it is little less than a crying shame to go on cramming shows into the Fine Arts Building. The Grand Central Galleries have even larger quarters, but they are not always available for the big annual exhibitions. Philadelphia, Pittsburgh and Chicago have large art galleries with ample endowments, and while the National Academy would gladly erect a worthy temple for the fine arts, it is handicapped by limited funds in this direction.

Now that New York City is being rapidly reconditioned through the agency of such thorough-going renovations as the forthcoming Rockefeller City promises, it does not seem too much to hope that somehow or other a center for the fine arts might come to pass in some likely new part of the town. It might be feasible for the builders and planners of the new Rockefeller unit to take account of the city's need in this respect and include a splendid new exhibition center in one of the fine buildings that will soon rise out of the departed brown-stone glories of the West Forties and Fifties.



PORTRAIT OF GENERAL DE VILLACAMPA

Included in the sale of the Beraudière collection at the American-Anderson Galleries from
December 11-13

By GOYA

It is a pity, indeed, that such important gatherings of international art as the Carnegie Institute at Pittsburgh gathers together each year cannot be brought intact to New York for further display. Let the City Fathers give heed to the cry for adequate exhibition facilities, for the situation must be remedied before very long.

THE AMERICAN
AS AN ARTIST

Simultaneously with our intense interest in modern French art, there has been apparent almost from the beginning of the current season, an earnest desire to evaluate American painting, to trace the sources from which it has sprung and to foresee its future development. The recent address by Professor A. Philip McMahon, delivered at the opening of the exhibition of American art brought together by the College Art Association, is an interesting contribution to current ideas on this subject. We reprint below excerpts from Professor McMahon's talk.

Can the American be an artist? Can he be an artist in America? These are questions which many critics and some artists have answered in the negative. Whistler, Lafcadio Hearn, James and others fled away from the American scene in order to develop their artistic powers.

Those artists who have flourished in America have, according to some writ-

ers, done nothing more than feebly imitate what had been done earlier and better in Europe. Duvenceck, deriving his style from Munich, is an example of European ideas imported to this country. But nowhere more than in art history is the continuity of Occidental culture more apparent. This is not in any real sense a new country. Styles in art can never be governmental monopolies, dictionaries and tariffs cannot prevent the spread of genuinely novel ideas in art. English is the language of this country and our art as well as our speech is part and parcel of the broad European movement, so that a demand for an art which should have nothing whatever to do with Occidental culture elsewhere is not only undesirable but impossible.

Some people complain that the present situation is one of unparalleled confusion and chaos. But to be actual means to be more or less chaotic and to be contemporary means to be more or less confused. We look back on the art of the late XIXth and the beginning of the XXth centuries and see clearly enough what were the main tendencies. So our present confusion will be orderly for those who look back on our era. Others protest that the art of the present day is decadent. But every age has its own problems, including aesthetic problems, and we must reach our own solutions. For reactionaries who detest change on principle, any change is a change for the worse, but without change there would

be no such thing as time itself. The art of every age differs from that which preceded it, and it reflects what we find good in life, our fundamental preferences.

Another problem which now disturbs some lovers of art is that art is sometimes considered an unnecessary luxury. In times like the present, we should, therefore, not spend money on art works. But artists do not happen to be unemployed just at present. They are not listed on salary schedules, they do not earn wages, and their works are not sold with the monotonous regularity with which landlords and grocers present their bills. Again, the cost of past wars and preparation for future wars exceeds a thousandfold the maximum amount ever spent on art, a positive contribution to the goodness of life, at the height of our prosperity.

The American cannot be an artist, it is also claimed, because in this highly industrialized country art is exterminated by the machine. But in the case of the argument over the machine we are the victims of the dynamic fallacy. Machines do not make themselves. They are designed, manufactured and operated by human hands. We may operate the machine so clumsily that we get hurt, but that does not make art impossible. The camera, a very efficient machine has, in fact, done a great deal for art. It satisfies the demand of those who desire literal misrepresentation, leaving the painters free to develop the aesthetic value of painting for its own sake.

Again, it is sometimes supposed that modern architecture stifles art. Although the bulk and volume of modern buildings has vastly increased, the cubic space available to the individual has decreased. But here, too, the building so huge that ornament is invisible or distracting has done much for genuine art. It has tended to abolish the historical and the allegorical canvas, it has subordinated the formal family portrait. Modern architecture and the machine, indeed, compel an emphasis on the personal, the individual and the intuitive in those art objects which can be enjoyed in ordinary limited quarters. As the individual is forced into routines and formal patterns in his social relations, poetic values in art become the richer and more highly prized.

LATEST BOOKS

ERNEST LAWSON

By F. Newlin Price
Published by Ferargil
Price \$5.00

Presenting fifty-two paintings by Ernest Lawson in an attractive little book published by Ferargil, Inc., must have been a pleasant task for its author, Mr. F. Newlin Price. It is obvious from the beginning that he likes Mr. Lawson—the man and the painter. Apparently a lot of people do, for Mr. Price tells us that "all of the great museums of America have Lawsons in their permanent collections" and gives a list of private collectors who are Lawson fans, among them many well known for their discriminating taste. One Lawson collector also has two of the finest Rembrandts in America—another, specializing in modern art, is likewise the possessor of work by this Canadian-American. These facts are definite indications that Lawson enjoys a place of his very own, well merited and deserved, in the foremost collections of this country.

In sketching the life of Lawson Mr. Price maintains a keynote of simplicity throughout, which is in complete harmony with the creed of the artist. His work, founded on solid faiths, swings through space, catching in color the jade-like beauty of a summer night or pearl-like miracle of first snows, yet with all maintaining a realism born of no desire other than to reflect the light on water or ice on hills or plains.

Californians who delight in expounding the wonders of their fair state can produce Lawson as additional evidence of its greatness, for he was born in San Francisco in 1873. Through Kansas City, Mexico City, New York, Paris, Spain and Greenwich Village he wandered in his youth and early life, learning from life and nature the fundamentals of his art. In 1890 he studied at the Art Students' League in New York, under Twachtman, who did much to direct his budding genius. At twenty he was in Paris. There he attended no school, but journeyed through the country of Sisley at Moret sur Loing, near Fontainebleau, where he formed his real creed of art. "The solid, stocky, smiling searcher," says Mr. Price, found his own language of expression, formed an ivory intaglio of pigment that endures in all his landscapes and had two of his pictures hung in the Salon.

Back in America, Lawson divided his time between painting and teaching, with intermittent journeys to Europe, slowly but surely finding his stride, until Hunker proclaimed that "his palette of crushed jewels had become richer and truer." At last he attained a full mastery in his struggle to make the picture of his ideals—something utterly intangible in words—only to be said in paint—a purely personal vision of the scene, but carrying a weight that time would mellow and enrich.

The fifty-two reproductions are in black and white, and, while it is, of course, impossible for them to convey the wizardry of this exquisite colorist, all of the aesthetic motion, the sensitive feeling of line and rhythm are gracefully captured in the well selected plates. The book as a whole forms an excellent record of Lawson's work and should do much to stimulate public appreciation of his sensitive art.—C. E.

PARIS LETTER

by Paul Fierens

Thanks to the generosity of the American philanthropist and maece-nas, Mr. Edward Tuck, the city of Paris is enriched by a remarkable collection, the installation of which took place at the Petit Palais on November 5 when the President of the Republic spoke. The decorative arts of the XVIIIth century are particularly well represented in this collection.

The Salon d'Automne is open. We do not feel that this year's showing will leave a lasting impression. The most interesting feature to be found is a retrospective exhibition of the three best painters of Lyons during the XIXth century: Ravier, Vernay and Carrand. Vernay is the most poetic of the three, the most original and the nearest in feeling to the present day. His rehabilitation is an act of justice. He is a painter of flowers whose color is brilliant and sumptuous. As to Ravier, the oldest of these artists, he had the merit of helping Carrand and Vernay to realize their talent.

In the list of the painters already classified, who remain faithful to the Salon d'Automne, Bonnard comes at the head, followed by Laprade, Dufrenoy, Van Dongen and Manguin. Among the young artists, one selects this time, Roland Oudot, Savin, Brianchou and Charles Blanc; among the sculptors, Marcel Gimond, Arnold Parayre and Pinicenta. What is lacking is not talent, but anything new. And the Salon d'Automne, at the beginning of the season, ought to be the salon of novelties. It seems more and more evident that contemporary decorators have more invention and more imagination than other artists. Of this one is persuaded in looking at the bedrooms designed and executed by Louis Sognot and by Kohlmann, who perfects the forms of metal furniture and arrives at a simplicity, at a purity that might be called classic.

The lesson taught by the exhibition by the *Deutsches Werkbund*, so much talked about last spring, has certainly been learned by the French decorators of the advance guard, notably by M. Gascoïn. Among the best, one would further mention Djo-Bourgeois, Pin-gusson, Printz and Maurice Dufresne.

It is not to the Salon d'Automne but to the Salon des Surindépendants that one must go to judge the ambitions, the efforts and the tendencies of the youth of the day. There we find certain painters in whom we have put our confidence: Lurcat, Borès, Vinè and Beaudin. We will not go so far as to say that they disappoint us this year, but some repeat themselves and others have developed in a slightly disquieting manner. Lurcat remains very interesting, but too influenced perhaps by the recent works of Picasso, he adopts a style in which the forms are synthesized or broken up more audaciously, more autocratically than before.

Many of the Surindépendants have turned to abstract painting or to a neoplasticism derived from Gleizes and Leger. Leon Zack alone is interested in interpreting the human figure in terms of the emotional values which it concentrates and expresses. Finally, the two most gifted colorists in this showing appear to us to have made definite progress. They are Robert Grange and Alexandre Garbell, whose canvases are like a breath of fresh air in an exhibition where the rarefied atmosphere of intellectualism produces many strange flowers which soon wither.

The new Georges Petit Galleries have now been open for several days. In a previous letter we informed readers of THE ART NEWS that these exhibition quarters have now passed into the hands of MM. Bernheim Jeune and of Etienne Bignou, who will devote them to living art. The most striking outward signs of this change of policy in the Georges Petit Galleries, are the radical architectural changes made by the architect, Andre Lurcat, both in the rooms themselves and in the facade which fronts on the rue de Seze. One scarcely recognizes the places, but the transformations are welcome. Everything is now light, spacious, stripped of all extraneous

ornament. All has been modernized with wisdom and taste.

Although the alterations are not yet completely finished, one may congratulate the architect and the directors on their achievements. A showing of fine furniture by Ruhlmann, of sculpture by Despiau and several works by Matisse, Picasso, Dufy and Dufresne, occupies the main gallery, which is admirable in its lighting arrangements. One feels immediately that a new artistic life is going to develop here.

The Franco-Italian Committee and the Italian Commission for Intellectual Cooperation have organized an exhibition of engravings and contemporary Italian medals in the Bibliothèque Nationale. Here one sees prints of all kinds, in all techniques and in all styles. Some still cling to the Piranesi tradition. Others have the Impressionist accent. Still others are the work of the best living Italian painters—Giorgio de Chirico, Carra, Morandi. The latter is a true engraver who achieves remarkable effects through direct hatchings upon the plate. The wood engraver with the best understanding of his medium is undoubtedly Bruno Bramanti. There is a good deal of chiaroscuro in the lithographs of Arturo Tosi; the prints of F. Chiapelli are distinguished by their verve and humor; talent is revealed in the works of L. Bartolini, Casorati, Baldessari, etc.

Architectonic and decorative feeling is apparent in the medals by Federico Papi, Publio Morbiducci, Mario Moschi and several others.

The Brummer Gallery is showing several sculptures by Roger de la Fresnaye. The artist's works in this genre are comparatively unknown but those acquainted with the three-dimensional cubism of his painting can well imagine the feeling for planes and relief treatment to be found in these plastic expressions. When examining the works now on view, one appreciates more clearly the importance of this artist's researches and can only regret the loss of a talent which led French art into the paths of a truly new classicism of the spirit.

At the Kleinmann Gallery recent works by Alexandre Mohr are on view. There are two phases of the talent of this young German. As a colorist, he is represented by landscapes executed in Hungary and Spain, done with a charming freedom in fresh and delicate color harmonies. As a poet, he is represented by canvases and gouaches derived from the mythology of Vergil, handled without the least trace of coldness and strangely close to the emotional feeling of antiquity. Happily it is not necessary to choose between Mohr the painter and Mohr the poet, for both qualities are combined in his work. It is for this reason that he is superior to Giorgio de Chirico, who derives his inspiration from the same sources.

We are glad to note that the "Still Life" of Charles Dufresne which won the third prize at the Carnegie International and which was reproduced in THE ART NEWS of October 18, 1930, belongs to the Cardo Gallery, whose interesting exhibitions we have often praised in these columns.

FAHIM KOUGHAKJI

Successor to
KOUCHAKJI FRÈRES

Ancient Glass
Greek Bronzes and Marbles
Early Christian Antiquities
Early Mohammedan Potteries
Miniatures & Carpets

PUBLICATIONS

"The Great Chalice of Antioch"
Two volumes, large quarto, 60 plates
"Glass, Its History
& Classification"
Two volumes, 188 full page plates
several thousand text figures

FIVE EAST 57th ST.
NEW YORK

BY APPOINTMENT TO



HER MAJESTY THE QUEEN

FRANK PARTRIDGE INC.



A WALNUT GRANDFATHER
CLOCK IN MARQUETRIE.
CIRCA 1690.

Old English Furniture

Chinese Porcelain

EVERY ARTICLE GUARANTEED

LONDON
26 King Street, St. James's, S.W. 1

NEW YORK
6 West Fifty-Sixth Street

FINDS MADE AT TELL BILLA

PHILADELPHIA—An ancient tomb containing a terra cotta sarcophagus, pottery and beautiful bronzes which remained undisturbed for hundreds of years has been discovered at Tell Billa in northern Mesopotamia by a University of Pennsylvania Museum archaeological expedition under the direction of Dr. Ephraim A. Speiser.

The tomb, a complete description of which has not yet been received by the Museum, is believed by Dr. Speiser to belong to the rule of the Persian Achaemenid dynasty which began about 540 B.C., and continued to about 330 B.C., when it was brought to an end by the conquests of Alexander the Great.

"Ancient tombs which have not long ago been plundered of their contents are seldom found by archaeologists, and the uncovering of such a tomb at Tell Billa encourages the belief that continued excavation there will reveal intact other important relics of archaeological significance," Horace H. F. Jayne, Director of the Museum, stated in announcing the discovery.

"Tell Billa, one of the largest and most imposing mounds in ancient Assyria, is situated fifteen miles northeast of Mosul and about five miles east of the famous ruins of Khorsabad. It first attracted the attention of Dr. Speiser four years ago when he was making an archaeological survey of northern Iraq.

"A surface examination at that time revealed that the huge mound at Tell Billa contained extensive remains of both the prehistoric and historic periods. Of particular significance was the finding of an inscribed brick which bears the seal of Sennacherib, Assyrian King of Biblical and Babylonian fame, and makes it clear that the tell contains one of the summer palaces of that ruler. "Further interest attaches to the site because Tell Billa was one of the



"HERAKLES—ARCHER"

By EMILE ANTOINE BOURDELLE

Recently acquired by the Toledo Museum of Art

places through which the famous 'Ten Thousand' passed on their retreat after the battle of Cunaxa in 401 B.C., when Cyrus with ten thousand Greek mercenaries was killed in an attempt to wrest the Persian throne from his brother Artaxerxes II.

"During the entire period from about 4000 B.C., until the end of the Assyrian Empire in 606 B.C., the site of Tell

Billa was occupied constantly, which adds to the likelihood that excavation there will yield sculpture from the golden age of Assyrian Art as well as prehistoric remains of the aboriginal population of the land.

"Certain it is that the site will furnish important scientific information relative to the early history of Mesopotamia."

MUNICH LETTER

by Dr. Martin Weinberger

In one of its regular and generally most instructive exhibitions, the print room of the Pinakothek is showing the drawings of Rembrandt in its possession. It is not universally known that Munich has one of the finest collections in existence of drawings by this master and some of his pupils. These include among the most precious the sketches for the "Conspiracy of Claudius Civilis," which Rembrandt did in his old age. The work had been cut into pieces,—one of which by the way is to be found in Stockholm—and these sketches in the Pinakothek have made it possible to ascertain the original composition.

The Egyptian collections of the state, formerly kept together with Greek and Roman antique sculpture in the Glyptothek, were removed some time ago to the building opposite, where modern pictures and sculpture are housed on the ground floor, and the Egyptian collections have been well disposed on the second. Of recent acquisitions, we might mention two pillars connected with the cult of the sacred bull, "Mnephis," dating from the XIIIth century B. C.

Of late, there has been a tendency on the market somewhat to push woodcarvings into the background. Thus Jacob H. Heiller's collection, which offered some remarkably fine objects, failed to get the prices they

would have a year ago. A lovely little Swabian Virgin, which came from the cathedral at Ulm, brought only 3700 marks and a charming little Nativity by a Bavarian master, about 1520.

An exhibition of Georgian art, that is to say by the mountain tribes south of the Caucasus, has been on view in the Academy. Those who saw it felt that the art of this region, like that of Armenia, must have influenced Russian art quite as strongly as did the Byzantine. Miniatures, needlework paintings, silver icons and copies of monumental wall paintings were shown dating from the IVth to the XVIIIth century. Most astonishing were some architectural plans and photographs depicting cupola-vaulted churches of the type afterwards employed by Justinian. Possibly with the aid of these and similar documents, the origin of Western architecture can one day be proved to derive from the East, as has long been the contention of so great a scholar as Professor Strzygowski.

The very active firm of E. Meier (Promenadeplatz) are in possession of a fine painting representing Joseph and the wife of Potiphar, formerly attributed to Mabuse, but without doubt a work of the youthful Scorel, painted shortly after his return from Italy, i.e. in the early twenties of the XVIIth century. We likewise noticed a nice little amorous scene, perhaps by Pater, and a Madonna ascribed to Filippo Mazzuola.

OLD
MASTERS

LEWIS & SON (OBJETS D'ART) LTD.

LONDON

74, SOUTH AUDLEY STREET

PARIS

16, RUE DE LA PAIX
22, PLACE VENDÔME

DECORATIVE
FURNITURE

CABLES: LEWILORS, AUDLEY, LONDON

DAWSON

19 EAST 60th STREET, NEW YORK

OLD ENGLISH FURNITURE



Tapestries
Velvets

Interior
Decorations

Needlework
Embroideries

Member of Antique & Decorative Arts League

MILCH
GALLERIES

DISTINGUISHED
WORKS OF ART

PAINTINGS
SCULPTURE
ETCHINGS
WATER COLORS

Visitors are cordially invited
to view our exhibitions

108 WEST 57TH STREET
NEW YORK

DURAND-RUEL
INC.

PAINTINGS

New York
12 East 57th Street

Paris
37 Avenue De Friedland

LONDON LETTER

by Louise Gordon-Stables

The announcement that each room in the luxurious new hotel which is to be erected on the site of the old Lansdowne House, Berkeley Square, will be decorated with paintings by contemporary artists of distinction, seems to open new possibilities for the practical encouragement of modern art. The architect of the new building is Maxwell Ayrton and it is he who conceived this excellent idea. He intends to work with a committee, among whom will figure the President of the Royal Academy, Sir William Llewellyn and Sir William Orpen. The names of Philip Connard and George Sheringham are also connected with this interesting project. And best of all, it is understood that when once the commission has conferred, there is to be no interference with the manner in which the individual artist chooses to carry it out.

Excellent, also, is the fact that the Aquitania, following the example of the Berengaria, is lending its walls for a picture exhibition, though a couple of years have elapsed. This time, it is to benefit the British Legion, the artists giving their paintings and drawings to the Prince of Wales to this end. With so philanthropic a purpose in view, the New York customs have foregone their dues "as an act of international courtesy."

There are at present a considerable number of one-man shows of more than usual merit at the various galleries. Ethelbert White is occupying one of the rooms at the Leicester Galleries, and Mark Gertler, another. The two present a curious contrast. Ethelbert White with his cool shadows and limpid color, his pearly skies and fresh landscape treatment, makes Gertler seem more than usually solid as to method and heavy in tone. Both artists have developed considerably in

FISKE KIMBALL TO GIVE SECOND A.D.A.L. LECTURE

The second lecture of the season, sponsored by the Antique and Decorative Arts League, is scheduled for December 16, when Dr. Fiske Kimball, Director of the Pennsylvania Museum of Art will deliver an address on "Thomas Chippendale, His Work and Time." This is a particularly well chosen and interesting subject that has a very definite appeal. The first lecture in the series, a brilliant study of Anton Van Dyck by Dr. W. R. Valentiner of the Detroit Museum, drew a large and enthusiastic attendance. The League is more than confident that its second program will prove to be another outstanding success.

recent years and both possess talent beyond the ordinary. While White has grown consistently lighter and more elastic in touch, Gertler has tended to become tighter and his color more oppressive.

At the Lefevre Galleries, Staite Nurray is showing his last experiments with pottery as well as some paintings and furniture. The very titles that he gives to some of his pots are indicative of the effects he intends to produce. There are "Moonshine," and "Purple Night," "Zarathustra" and "Diapason" to suggest the emotions that he hopes his pieces may evoke. And certainly both form and subtle color tend to achieve their end. One cannot visualize this artist using any medium in other than a sensitive, cultured fashion, but it must be confessed that it is in pottery rather than on canvas or in wood that he proves himself most expressive. The furniture, though admirable in its simplicity of design and its respect for the qualities of the wood, is lacking in the distinction apparent throughout his work in clay. This is as excellent on the purely technical side as on the aesthetic.

XMAS SALE OF AMERICAN ART

A novel idea for stimulating interest in the more intimate works of living American artists will be put into effect during the pre-Christmas period at a shop specially donated for the purpose at 771 Madison Avenue (68th Street) from December 1 through December 20. Here there will be a Christmas sale of etchings, lithographs, original drawings, water colors and small sculpture. To insure the success of the undertaking, each of the following well known women has offered to take charge one afternoon during the sale: Mrs. Charles J. Liebman, Mrs. Walter S. Mack, Jr., Mrs. Chester Dale, Mrs. S. R. Guggenheim, Mrs. Alfred A. Cook, Mrs. Cornelius J. Sullivan, Mrs. Henry L. Heming, Mrs. Percy Grier Hart, Mrs. Ripley Hitchcock, Mrs. Kenneth F. Simpson, Mrs. Edwin Bigelow, Mrs. Sam A. Lewisohn, Mrs. Percy S. Straus, Mrs. Paul Baerwald, Miss Edith Wetmore, Mrs. Walter Hochschild, Mrs. Alon Bement, Mrs. Frank Wolf and Mrs. Myron I. Borg.

Other sponsors are: Mr. Alfred H. Barr, Jr., Mr. Alexander M. Bing, Miss Lizzie P. Bliss, Mr. George Blumenthal, Mr. Alon Bement, Mr. Frank Crowninshield, Mr. and Mrs. William H. Fox, Mr. and Mrs. William Ivins, Jr., Mrs. John D. Rockefeller, Jr., Mr. Lee Simonson, Mr. Alfred Stieglitz, Mrs. Herbert N. Straus, Mrs. Alexander Tison, Mr. Ludwig Vogelstein and Mrs. Felix M. Warburg.

The Downtown, Weyhe and Daniel Galleries have lent their assistance by supplying an interesting group of low priced works, belonging to the artists.

The name of Arthur Verbeeck is, I must confess a new one to me, but the exhibition of his work at the Leger Galleries shows him to deserve wider fame in this country. This Belgian artist works in the tradition of Jordaens, his brushwork is broad, his color robust. It is obvious that he has also come under the influence of Franz Hals. His landscapes are vigorous in style; his portraits strike one as having a sound psychological basis. His presentation of the clown, Buziau, is a powerful piece of work, expressive of the man's whimsical and rather pathetic personality, as seen beneath the garish paint and exaggerated comicality of his make-up.

RALPH M. CHAIT

600 MADISON AVE., N. Y.
at Fifty-Seventh Street



Rare Group of Pottery Female Figures of Musicians, bearing vestiges of their original polychromy. Six dynasties, 265-589 A. D.
Height, 9 inches.

CHINESE ART

Member Antique and Decorative Arts League

BALZAC GALLERIES

EXHIBITION

GAVARNI

102 East 57th Street

New York

THE GORDON GALLERIES

PAINTINGS
ETCHINGS
BRONZES

27 ADAMS AVENUE EAST, DETROIT

A. ARCHIPENKO
ECOLE D'ART
FINE and APPLIED ART
16 West 61st Street, New York
Tuition Fees \$10 up
Catalogue sent on request

Establ. 1875 Tel. Bryant 6739
CALO GALLERIES
128 West 49th Street, New York
Between Broadway and 6th Ave.
WE BUY and SELL
PAINTINGS
American and Foreign Artists

AUCTION SALE IN PARIS

OF

MODERN PICTURES

PASTELS, WATERCOLORS, GOUACHES, DRAWINGS

BY

P. CÉZANNE, M. CHAGALL, H.-E. CROSS, A. DERAINE, R. DUFY, C. GUYS, J.-B. JONGKIND, P. LAPRADE, M. LAURENCIN, C. MONET, P. SIGNAC, M. DE VLAMINCK, E. VUILLARD

From the Collection of Claude B. de V. . .

TO BE SOLD AT PUBLIC AUCTION IN PARIS AT THE

HOTEL DROUOT, Room No. 6

Saturday, DECEMBER 6th, 1930, at 3 P. M.

Me Alph. BELLIER, Auctioneer
1 Place Boieldieu, Paris

EXPERTS

GALERIES
GEORGES PETIT
8 Rue de Seze, Paris

M. JOS. HESSEL
Expert to the French Courts
26 Rue La Boétie, Paris

PUBLIC EXHIBITION: December 5th, 1930, from 2 to 6 P. M.

Catalogue may be consulted at the offices of The ART NEWS

PAUL BOTTENWIESER

OLD MASTERS

Ambassador Hotel, New York

Park Avenue at 51st Street

5 Bellevuestrasse, Berlin W. 9.

Opposite the Hotel Esplanade

Brooklyn Adds to Water Color Collection

Another large section of water colors and drawings has been made available to the public in a large gallery on the fourth floor of the Brooklyn Museum. The new galleries are continuous with the section of American water colors in which the famous collection by Homer and Sargent are shown, thus making an unbroken series of galleries. The Museum already has a far famed reputation for its water color collection which is now greatly augmented by these galleries.

The new exhibits consist of European water colors are drawings and additional American water colors, as well as black and white work. The French water colors go back to the XVIIIth century and include such painters as Clouet and Poussin. This section also has examples of Delacroix, Barye, Puvis de Chavannes, Ziem, Girard and Gavarni. Other well-known names in this section are Rosa Bonheur, Descamps, Pissarro, Boudin, Monet, Besnard, Boutet de Monvel and Forain. The English section includes examples by Brabazon, William Blake, Burne-Jones and several contemporary men, among them Augustus John, Cameron, McBey and Bone. There are also several Dutch pictures including works by Bosboom, Mauve, Israels and Mesdag.

In the drawing section some of the French artists represented are Guys, Mauve and Helleu; in the Italian section, Mazzuola, da Volterra; in the Spanish, Sorolla; in the English, Leighton, Rossetti and Augustus John. There is quite an extensive American collection of drawings by Darley, Blake, Vedder, LaFarge, Eakins, Homer, Robert Blum, Davies, Sterner, Mura, Hermann and Myers.



"LA FLEURISTE"

By GOERG

Included in the one-man showing of work by this artist, now on view at the Marie Harriman Galleries

ITALY RESTORES MANY CHURCHES

MELFI, Italy.—Some dozen of the cathedrals, noted churches and castles of this region in the Apennines, which were damaged by the disastrous earthquake, are now in the hands of architects and reconstruction experts, reports the *Herald Tribune* of Paris. It is believed almost all of them can be saved.

The XIIIth century cathedral here has its cupola and front seriously cracked. These will be demolished and new ones built. Works of art which cannot be removed will be protected by small sand-bags, as was done with monuments in Venice during the war.

The castle of Melfi, important in Italian history, lost the upper part of its cyclopean towers. They are to be restored at a cost of \$20,000, which the proprietor, Prince Doria, will probably assume himself.

The picturesque church of Monticelli will have to be demolished, although its steeple is intact. Some parts of the churches of the Carmine and San Lorenzo will be reinforced.

The cathedral of Rapolla, a jewel of the XIIIth century, and that of Atella, a marvellous work of the Angevin period, many times rebuilt, are both in a serious condition and will need temporary support until they can be permanently restored.

The cathedral of Acerenza has its front intact, but the cusp of the steeple, which is of the XVth century, has collapsed.

The famous Byzantine frescoes of the XIIIth and XIIIth centuries in the cathedral of Monticello are damaged and require attention.

All these towns are out of the usual path of tourists, but their architectural monuments are gems, and their loss would be keenly felt in the art world.

OLD FRESCOES FOUND IN ROME

ROME—In consequence of the demolition of the ceiling of the transept of Niccolo IV, there have been found in the Basilica of Santa Maria Maggiore a well preserved painting and the upper part of other paintings, which give the key to the decorative system of the transept itself.

The picture represents the creation of the Universe: God, the Creator extending His omnipotent hand towards a hemisphere. Of the other paintings there is nothing left but the floral frames, which are more or less fragmentary. The lower part, which contained figures, has disappeared. Competent judges are now trying to find out who was the painter of these frescoes. It is certain that they were done by persons contemporaneous with Turriti, if not actually by that artist himself, or they may be from the hand of Gaddo Gaddi, who was sent to Rome by Clement V to complete the work of Turriti. According to another opinion, they may be the work of Cavallini.

Other ancient frescoes have come to light in the Oratorio of San Rocco, annexed to the convent of Santa Chiara in Prato, where there have just been found traces of pictures decorating an entire wall. These consist of a series of little histories relating to the life of Santa Chiara, executed according to a commission of the ancient family of the Migliorati, whose coat of arms appears at the side. The work, which is of the finest craftsmanship, belongs to the XIVth century.

Fragments of mural paintings have also been found in the Cloister of San Domenico. They date from the XIVth century—K. R. S.

MUSEUM GALLERIES (STUDIOS)

OLD and HISTORICAL LONDON, IN COLOUR

36 ORIGINAL ETCHINGS

Including St. Paul's Cathedral, Bow Church, Tower of London, St. James Palace, National Gallery, Royal Exchange, St. James Park, Cenotaph, Big Ben, Westminster Abbey, Lincoln Inn.

53, SHORT'S GARDENS, DRURY LANE, LONDON, W. C. 2

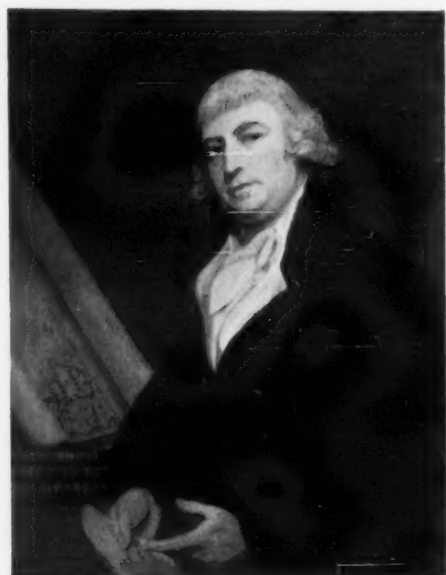
Cables: Museumgal, London



LEGGATT
BROTHERS



OLD and MODERN PICTURES



Oil Painting by G. Romney
"Sir William Fraser, F. R. S., 1st Baronet
of Ledclune." Painted 1792
Canvas size, 36 x 28 inches.

Commissions taken for Christie's. Picture Restoration

30 ST. JAMES'S ST., LONDON S. W. 1

Cables: "LEGABROS, PICCY LONDON"

THE WINTER NUMBER OF
ARTWORK CONTAINS ARTI-
CLES ON JEAN-LOUIS FORAIN
BY GABRIEL MOUREY CARL
MILLES BY MARIA PETRIE
CINEMA BY JOHN GRIERSON
EARLY ENGRAVINGS IN
FRANCE BY CAMPBELL DODG-
SON ENGLISH STONEWARE
POTTERY OF K: PLEYDELL-
BOUVERIE AND D: K: N: BRAD-
EN BY W: A: THORPE AND A
REVIEW OF EXHIBITIONS BY
THE ASSISTANT EDITOR: SUB-
SCRIPTION THREE DOLLARS
PER ANNUM POST FREE OF
ALL BOOKSELLERS NEWS-
AGENTS OR FROM THE PUB-
LISHERS AT ELEVEN BED-
FORD STREET LONDON WEST
CENTRAL TWO

ERNEST
LAWSON

by

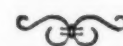
F. NEWLIN PRICE

52 Illustrations
\$5.00

FERARGIL, Inc.
65 East 57th St., New York

BACHSTITZ

PAINTINGS
ART OBJECTS
CLASSICAL
ANTIQUITIES



NEW YORK
Ritz-Carlton Hotel

BERLIN
Bellevue Str. 6a

THE HAGUE
11 Surinamestraat



"ALERT"

By FREDERIC SOLDWEDEL

Now on exhibition in the galleries of Kipps, Ltd.

Excavations at Beisan Reveal Byzantine and Roman Tombs

PHILADELPHIA.—Gold jewelry and coins of the Byzantine empire, as well as articles of bronze, glass and terra cotta from the Roman period, have been excavated at Beisan with the renewal of archaeological work there by the University of Pennsylvania Museum's Palestine expedition, according to a report received by Horace H. F. Jayne, director of the museum.

In addition to finding these objects, all of which belong to about the Vth century A. D., the expedition also made a wholly unexpected discovery of importance when it unearthed a building, believed to be either a chapel or villa of Byzantine origin, whose rooms still retained much of their original mosaic paving.

The Palestine expedition is directed this year by Gerald M. Fitz-Gerald who served for several years as acting director of antiquities in Jerusalem and who was engaged in archaeological field work at various times with the University Museum's expedition at Beisan and the expedition which that museum and the British Museum maintain jointly at Ur of the Chaldees.

"Since beginning its work at Beisan this season, the expedition has concentrated its efforts chiefly on the excavation of a cemetery and we have succeeded in excavating about thirty tombs there, thus far," Mr. Fitz-Gerald writes in his report.

"Nearly all of them," he continues "have proved to be of Roman or Byzantine date, but one tomb we discovered was of a different type, namely a ledge of rock on which lay five of the pottery sarcophagi of the 'slipper' type with lids representing human heads, which have been associated with the Philistine or other Egyptian mercenaries of about the XIIIth century B. C.

"These sarcophagi were much broken, but the head of one of them was preserved in good condition. The burials had evidently been looted, but a scarab and some rude figurines as well as some stirrup vases and other remains of sub-Mycenaean pottery were found with them.

"The principal finds in the Roman and Byzantine tombs consist of lamps, glass vases and small objects of bronze. An extremely graceful terra cotta figurine is a noteworthy find and of the same material is the figure of a cock. Some gold earrings and a large number of carnelian beads were among other objects unearthed.

"A wholly unexpected discovery was

made on the summit of the cemetery slope when a stone gateway over three metres wide was uncovered, leading into a room paved with a mosaic floor. On the threshold the mosaic bears a Greek inscription, obviously of the Byzantine period. Beyond the inscription, part of a pattern has been uncovered, including figures of birds in square panels, apparently arranged round an octagonal figure.

"The walls surrounding this mosaic pavement have been traced, and it proves to extend for over fifteen metres towards the north and nearly ten metres from east to west. Moreover, at the east of it there lie three smaller rooms, all paved with mosaics, beyond which again similar paving has appeared, as is also the case on the west side of the big room.

"It is too early as yet to speak with certainty of the nature of this building, for, while the inscription appears suitable to a church or a tomb, the disposition of the rooms would rather suggest a house or villa. In any case the finding of so large an extent of mosaic paving at this point is a most gratifying surprise.

"In a room adjoining this, from which the pavement has been removed, a very interesting and important find was made of a gold necklace, almost complete, a gold bracelet and ten gold coins of the Byzantine Emperors, Tiberius and Phocas."

EXHIBITION

CONTEMPORARY BRITISH ARTISTS

November 24th through December

Keith Baynes	Mark Gertler
Augustus John	Stanley Spencer
Duncan Grant	Adrian Kent
P. Wilson Steer	J. D. Innes
Mrs. Dod Proctor	Paul Nash
John Singer Sargent	Walter Richard Sickert
Roger Fry	A. J. Munnings
Barnett Freedman	
Prof. Henry Tonks	

and others

THOMAS
ACNEW & SONS
INC.
125 EAST 57TH STREET

CHARLES of LONDON



Old English Furniture
Old Panelled Rooms
Tapestries Interiors

NEW YORK

2 WEST 56th STREET
730 FIFTH AVENUE

LONDON

7 WOODSTOCK STREET
NEW BOND STREET

Member of the Antique and Decorative Arts League

MCCLELLAND TRIAL SETS PRECEDENT

A short time ago, a trial was held before Mr. Justice Steuer in the City Court of the City of New York of a suit instituted by Charles Huard and Frances Wilson Huard of Paris, France, against Nancy McClelland, Inc. It was contended by the latter that the plaintiffs were not entitled to recover the price of certain French antique wall papers purchased through them as agents. She contended that they had violated their duty as agents in having caused reproductions of these wall papers to be made and placed on the market, in competition with the original wall papers sold her, i. e., Nancy McClelland, Inc.

The jury by their verdict confirmed and endorsed the position of Nancy McClelland, Inc., and expressed their opinion that the Huards had violated their duty as agents in having reproductions of "Maisonette" and "Leaping Dog" placed upon the market, and penalized them in damages to the extent of finding that the value of the originals had been affected to the extent of approximately two-thirds of the cost price.

It appeared that while the Huards were acting as representatives of Nancy McClelland, Inc., in the purchase of original antique wall papers and during the time they acted as her agents, they had caused the reproductions in question to be made. It was after the termination of their agency, that they placed the reproductions upon the market, both in America and Europe.

The trial lasted three days and was particularly interesting, as establishing a principle in the relations of dealers in the art world. The jury declared that they had had an educational experience, this being different from the usual run of prosaic jury cases.

Among the women who testified were Mrs. Mary Linten Ackerman for Nancy McClelland, Inc., A. L. Diamant, Miss Nancy McClelland and Francis D. Gilbert.

Trial counsel was Maurice P. Davidson of the law firm of Yankauer Davidson and Mann.



"TAOS PLASTERER"

By ERNEST L. BLUMENSCHN, N.A.

Included in the current exhibition of the National Academy of Design

OROZCO HAS BEGUN NEW YORK MURALS

Jose Clemente Orozco whose decorations on the walls of the Preparatory School in Mexico City and elsewhere in the neighboring country to the South have aroused passionate protest as well as passionate praise, has begun the frescoes in the dining-room and the exhibition hall of the New School of Social Research in the new building on West 12th Street, where it is expected classes will be resumed the first of the year.

From the Delphic Studios, which feature the work of Orozco, the plan for the panels is thus outlined:

"The frescoes are intended to be 'structural' paintings and a logical consequence of the architectural organization of the construction itself. They are intended to be public paintings, designed to serve the intellectual community represented by the school and will therefore be executed in a modern spirit that harmonizes with its progressive and advanced ideals.

"The dining-hall is 30 by 32 feet in size. On the south wall, which faces the visitor as he enters will be painted a panel called 'Fraternity of All Men.' Every race and creed is to be represented at the 'Table of Brotherhood and Ultimate Universality.' On the north wall the title of the scene will be 'The Homecoming of the Worker of the New Day.'

"The east wall, devoted to the Orient, will contain two compositions, one portraying the ideal represented by Mahatma Ghandi, the other the freeing of enslaved peoples. The west wall is devoted to the Occident and here will be painted also two compositions, dealing with the ideal for which Felipe Carrillo Puerto, the Mexican leader, stands, the other with the creation of New Social Order.

"The exhibition hall will contain a single panel, representing the union of art, science and labor."

INDIAN ART FOR FRENCH MUSEUMS

PARIS.—The council of national museums of France has accepted a gift from Professor Cummings, of the University of Arizona, consisting of a collection of painted pottery, fabrics, bark sandals, and feather girdles from the Pueblos of Arizona, reports the *Paris Herald Tribune*. These fine objects of Indian art will enrich the ethnological collections of the Saint-Germain museum.

For the Blérancourt museum (Aisne) several documents and souvenirs concerning Franco-American co-operation and the history of the Blérancourt region have also been accepted.

Other gifts include thirty fragments of Coptic tapestry for the department of Egyptian antiquities, Louvre museum, which have been donated by Storrier Stearns, and a collection of objects from the Byblos excavations, now on view at the museum of the Orangerie des Tuilleries, offered by the Lebanon Republic. The painting department here will be enriched with pictures by Chaplin, Henner and Ziem, and several miniatures bequeathed by Mme. Maugin, and by the important donation by M. Devillez, of Mons, of forty-six paintings and numerous drawings by Carrière.

GALLERY NOTE

E. Hodgson Smart who has been traveling in Holland and Germany, completed portraits of the Baron and Baroness van Sytzama and of Mr. Moritz Hoffmann, Vice-President of the German Lloyd Steamship Company. Mr. Smart is at present in his Cleveland Studio, 822 The Arcade.

JACQUES SELIGMANN & Co. INC.

3 East 51st Street, New York

PAINTINGS and WORKS of ART

Ancien Palais Sagan, 57 Rue St. Dominique

PARIS

9 Rue de la Paix



Zuccarelli

(Size 36 1/2 x 28 1/2)

PAINTINGS by OLD MASTERS

and

MODERN FRENCH and AMERICAN MASTERS

REINHARDT GALLERIES

730 FIFTH AVENUE

NEW YORK

Dikran G. Kelekian

Works of Art

Bankers Trust Building
598 MADISON AVENUE
Northwest corner of 57th St., New York
Opposite American Mission, Cairo
2 Place Vendôme, Paris

E. J. VAN WISSELINGH & Co

HIGH CLASS PAINTINGS

PUBLISHERS OF THE ETCHINGS BY M. BAUER A. O.

78-80 ROKIN

AMSTERDAM

EDGAR WORCH

EUROPEAN ANTIQUITIES
CHINESE WORKS
OF ART

2 TIERGARTENSTRASSE :: BERLIN, W. 10

WILLIAM H. HOLSTON

Paintings of Many Schools
Foreign and American

19 East 57th Street

(Fourth Floor)

New York

BRUMMER GALLERY INC.

WORKS OF ART

NEW YORK

55 EAST 57TH STREET

PARIS

203 BIS. BD. ST. GERMAIN

IMPORTANT ANNOUNCEMENT

The Ralph M. Chait Galleries
Announce the Acquisition of a

LARGE PRIVATE COLLECTION OF CHINESE PORCELAINS

NOTED FOR ITS MANY RARE AND MAGNIFICENT EXAMPLES
Now on Exhibition



Large Famille Vert Beaker Shaped Vase
Kang Hsi 1662-1722 Height 29 3/4"

TWO HUNDRED superb pieces gathered during a period of twenty years. Since the dispersal of the J. Pierpont Morgan Collection, no comparable assemblage of such rare porcelains with so wide a range of wares and periods, has come on the market. It would be impossible to duplicate this collection for many of these porcelains are paralleled only by the cherished few in the great collections of the world. We especially draw the attention of connoisseurs and collectors to this very unusual opportunity to acquire rare porcelains which will add immeasurably to the importance of their collections, and suggest early reservations. The collection contains in great variety.

MONOCHROMES

Peachbloom
Apple-green
Coral-red
Sang-de-boeuf
Imperial yellow
Blanc de chine
And other noted single colors.

POLYCHROMES

Famille Noire
Yellow-Ground
Famille Verte
Three and Five-Color Biscuit
Powder-blue in combination with famille verte
Famille Rose
Blue and White.

Ralph M. Chait Galleries

600 MADISON AVE., NEW YORK
(At 57th Street)

SPECIALIST IN EARLY CHINESE ART

COMING AUCTION SALES

PLAZA ART GALLERIES

AYER RUGS

Exhibition, November 30
Sale, December 6, aft.

The hooked rugs from the collection of Fred Wellington Ayer of Bangor, Maine, which number over two hundred and which are to be sold at the Plaza Art Galleries on December 6, were all made between 1825 and 1850. Being a native of the state of Maine, Mr. Ayer has made his selections of some of the finest examples in the state, with a number of additions from surrounding territories. The finer type of hooked rug known as the "Waldoboro" is well represented, few of which rare old rugs ever come up for sale. Special mention must also be made of the large floral squares in which the collection abounds. Of these one fine pair is over nine feet long and is woven in an unusual wildflower pattern.

The rugs will go on exhibition on Sunday, November 30, when they can be seen from 2 to 5. The sale will take place on December 6 at 2:30.

CHRISTIE'S

EARLY ENGLISH PORTRAITS ANCIENT AND MODERN PICTURES AND DRAWINGS

Sale, December 12

The pictures to be dispersed December 12 at Christie's in London include a number of important masters from a number of well known collections. From the collection of the Rt. Hon. Lord Richard Cavendish are two extremely fine Claude de Lorrains and two Ruysdaels. They were formerly in the collection of the 7th Duke of Devonshire, who was a great-uncle of the present owner. The Lorrains are listed both in Smith's *Catalogue Raisonné* and in Dr. Waagen's *Galleries and Cabinets of Art in Great Britain*, the titles being respectively "The Repose of the Holy Family" and "Mercury and Battus." "A Farmstead" and "View in the Environs of a Forest" by Ruysdael are included in the same publications as well as in de Groot's *Catalogue of Dutch Painters*.

The "Portrait of Baddeley as Moses in the 'School for Scandal'" by Zoffany, the property of Keith Hutchison, Esq., was exhibited at the Royal Academy in 1781 and at the Whitechapel Gallery in 1910, and is mentioned on pages 76 and 206 in "John Zoffany, R. A." by Lady Victoria Manners and E. G. C. Williamson.

"A Study of an Elder's Head for Rembrandt's 'Susannah,'" a panel 9 by 7 inches, has a well authenticated pedigree. Although the present owner happens to be anonymous it has been at one time or another in the collection of Count Rizca, that of Marcel von Nemes and the Heilbuth collection. It was sold in 1927 with a certificate from Dr. W. Bode and in 1928 with a certificate from Dr. Hofstede de Groot. It was reproduced in the first sale catalogue of Goudstikker and it is mentioned in de Groot's *Catalogue of Dutch Painters*, vol. vi, No. 56, and Karl Madson's *Catalogue of a Collection of Paintings*, Copenhagen, 1920, No. 62. Jan Steen's "The Village Surgeon" on a panel 14½ by 12 inches was in the Udink collection in Amsterdam in 1808, the de Gisignies collection in Brussels in 1882 and in 1898, the Foucart collection in Valenciennes.

"Horses and Peasants Resting on a Road" by Wouwerman, in 1853 was in the collection of Samuel Woodburn and is mentioned in de Groot on Dutch painters, vol. ii, No. 413a. It comes from the estate of the late Robert Henry Otter, Esq.

Of the several Beecheys belonging to the Rt. Honorable Earl of Egmont, "Portrait of Margaret Elizabeth, Bar-

oness Arden," is signed with initials and dated 1794. It was exhibited at the Royal Academy the same year and is mentioned on page 44 in W. Roberts' *Sir William Beechey, R. A.*; Hoppner's, "Portrait of Jane, Daughter of Sir Thomas Spencer Wilson" is recorded in *John Hoppner, R. A.*, page 202, by W. McKay and W. Roberts.

The Reynolds from this same considerable collection, "Portraits of John Second Earl of Egmont, and Catherine, his Wife" was exhibited at Burlington House in 1875 and is described in both Graves & Cronin's and in Sir Walter Armstrong's work on this artist.

Other famous artists whose work will appear at the sale are Kneller, Lely, Pourbus, Hogarth, Hugh Barron, Ferneley, Canaletto, Varley, David Cox, Van Goyen, Dou, Sir Anthony Mor and Holbein.

WATER COLORS, DRAWINGS, MODERN PICTURES

Sale, December 5

The water colors to be auctioned at Christie's on December 5 include several important Turners which come in the collection of Major the Rt. Honorable C. P. Allen. Four of these are mentioned in Sir Walter Armstrong's "Turner"; "Carisbrooke Castle" on page 245; "Lausanne from the Signal," page 261; "Margate," page 265, and "Smallholm Tower," page 278. "Carisbrooke Castle" and "Margate" have also been engraved, a print of each to be sold with the water color. "Smallholm Tower" likewise was engraved in 1833 for Scott's "Ministrelsy of the Scottish Border." The "Lausanne from the Signal" was exhibited at the exhibition of retrospective British art in Brussels in 1929—as were two water colors by W. Muller: "A Cottage in a Wood," and the frontispiece for "The Age of Francis I of France." "The Gallery of Francis I at Fontainebleau," and "Great Dining-Room, Chenonceaux," were included in the Muller exhibition in Birmingham in 1896.

In addition to the engravings already mentioned there are a group of six and another of eight listed under the head of "Liber Studiorum."

Other drawings in the sale come from the estate of the late W. T. Berners and from other sources. One notes here and there the names of Morland, Lavery, Watts, Epstein, Girtin, Cox, Hoppner, Varley and Cotman.

SOTHEBY'S

MANUSCRIPTS, ETC.

Sale, December 15, 16, 17

In the important three day sale beginning December 15 at Sotheby's in London are several Books of Hours on vellum. A French example of the early XVth century, written in a clear Gothic hand, contains 171 leaves and thirteen large miniatures. Another of the same century is made up of

31 leaves, and is ornamented with nineteen large initials. The first leaf of the calendar, however, is missing.

A third specimen is illustrated with woodcuts and borders on every page, entirely uncolored, but with small initials painted in gold on red and blue.

A fourth, which is particularly important and is the property of Willoughby A. Littledale, Esq., contains nineteen finely executed miniatures by an artist of high rank. There are 178 leaves and every page has a side border of penwork interlacings, interspersed with gold ivy leaves, flowers and fruit. With the exception of two miniatures, which are a little rubbed, the item is in an excellent state of preservation.

FOREIGN AUCTION CALENDAR

BERLIN

December 2—Antiquities.
December 16—Furniture and objects of decorative art.
January 28—The collection of Max Böhm.

A. Wertheim

December 11—The Carl Bechstein painting collection.

Boerner & Graupe

December 5—Graphic work by A. von Menzel.

Paul Graupe

November 28-29—The Castiglione collection.

FRANKFORT

Hugo Helbing
December 9, 10—The Grossmann and Marx collections.

VIENNA

Glückselig
December 9-11—Furniture and paintings.

BUDAPEST

Staatliche Kunsthalle
December 1-2—The Count Andrássy collection.

AMSTERDAM

De Vries
December 9—Paintings, tapestries and furniture.

December 15-18—The Thomas Stuart collection of paintings, furniture and objets d'art.

Frederik Muller & Co.

December 19—Two collections of old masters, furniture, etc.

LONDON

Sotheby & Co.
December 1—Manuscripts and books by and about Samuel Butler.

Christie's

December 5—Water color drawings, the property of the late C. P. Allen; modern pictures and drawings.

December 12—Early English portraits, the property of the Earl of Egmont and other consignors.

Puttick & Simpson

December 18—Early Peruvian pottery (Chimu period, 800-1400 A.D.).

PARIS

Georges Petit Galleries
November 28—The Jacques Doucet collection.

December 1—Old masters, drawings, objects of decorative art, furniture.

December 3—Rugs, furniture, objets d'art.

EDWARD PRILL, Inc.

of Sheffield, England

44 WEST 48th STREET, NEW YORK

Representing N. BLOOM & SON, LONDON

A fine old George II Tea Kettle on lamp stand, made by John Swift, London, 1759, weighing 111 ounces.

The extreme rococo character of this rare piece is expressed in the numerous floral swags, delicate chasing and Chinese ornamentation. This collection of English Silver, brought to this country by Mr. N. Bloom of London, is on view for the month of November.



Especially Interested

In Serving

Dealers and Decorators

Your correspondence is invited.

Telephone: Bryant 7225

Cable address: Prillward, New York

GAINSBOROUGH GALLERIES, INC.

RICHARD VITOLO
President

RICHARD E. ENRIGHT
Vice-President

Old and Contemporary
Masters

222 West 59th Street

New York

ARTHUR GOETZ

Old Paintings
Works of Art

24-26 East 58th Street

New York

A NEW ART BOOK

CONTEMPORARY AMERICAN ETCHING

with an Introduction by RALPH FLINT

Reproducing 100 recent etchings by the foremost artists of the country selected by a committee of nationally recognized print experts

Magnificent Original Plate by Frank W. Benson, N.A.

Autograph Edition, limited to 150 copies, Price \$25.00
Library Edition, Price \$5.00

THE AMERICAN ART DEALERS ASSOCIATION
Room 1009, 598 Madison Avenue New York

THE FINE ART SOCIETY, Ltd.

Established 1876.

Cable Finart London.

FINE PRINTS

BY OLD AND MODERN MASTERS
Enquiries Solicited. Catalogues Free.

148, NEW BOND STREET, LONDON, W. 1

VALENTINE GALLERY

69 EAST 57th STREET

MODERN ART

BRAQUE
CHIRICO
DERAIN
DESPICAU
DUFY
GROMAIRE
LURCAT

MATISSE
MIRO
MODIGLIANI
PICASSO
REDON
SEGONZAC
SEURAT

BABCOCK GALLERIES

5 East 57th Street N. Y.
Paintings—Water Colours
Etchings

RESULTS OF AUCTION SALES

BENGUAT COLLECTION

American Art Association-Anderson Galleries—The V. & L. Benguat collection of rare old rugs, tapestries and textiles, together with XVIIIth and XIXth century Italian furniture was sold from November 19-22, bringing a grand total \$269,692.50. Items which brought over \$500 with some of the purchasers are as follows:

541—Pair of altar candlesticks, sculptured figures in terra cotta; A. Volterra. \$750.
573—Bronze and marble font, inscribed "Domine Fantuzzi"; E. Holt. \$625.
593—Antwerp silk-woven armorial tapestry; L. Maurice. \$500.
596—Flemish hunting tapestry, early XVIIIth century; R. Mazaltor. \$500.
605—Oushak medallion rug, XVIIIth century; Charles of London. \$525.
609—Cairene rug, XVIIIth century; C. C. Cunningham. \$800.
654—Genoese green velvet panel, Italian Renaissance. \$525.
688—Crimson needlepointed velvet cope, Genoese, XVI-XVIIIth century. \$400.
695—Needlepointed embroidery valance, Spanish, late XVIIIth century. \$600.
696—Companion to preceding. \$600.
672—Carved walnut library table, Florentine, Renaissance period. \$625.
685—Pair of Brussels silk-woven Renaissance tapestry borders, XVIIIth century; H. Knox. \$850.
687—Aubusson silk-woven pastoral tapestry, early XVIIIth century; A. S. Hutchins. \$1,025.
688—Flemish verdure tapestry, circa 1700. \$500.
689—Flemish Renaissance hunting tapestry, XVIIIth century; E. Holt. \$1,350.
690—Flemish animal and choux-fleurs verdure tapestry, circa 1600; E. L. Engel. \$850.
691—Flemish animal and choux-fleurs verdure tapestry, circa 1600; H. Knox. \$750.
692—Brussels early Renaissance tapestry, circa 1530, "The Story of Tobit"; E. Holt. \$4,000.
693—Flemish rustic rug, circa 1700; Madame P. Cattadori. \$950.
698—Spanish Renaissance rug, circa 1600. \$500.
699—Asia Minor rug, XVIIIth century. \$525.
602—Oushak Medallion rug, XVIIIth century. \$600.
603—Spanish Renaissance carpet, late XVIIIth century; C. S. Berberian. \$1,075.
604—Oushak medallion carpet, XVIIIth century. \$700.
605—Hispano-Moresque carpet, Asia Minor, early XVIIIth century; E. Holt. \$9,600.
634—Gothic moss-green eiselé velvet table runner, Italian, circa 1520. \$1,500.
649—Gothic jade green fersou velvet and gold needlepointed chasuble, XVth century. \$750.
654—Gothic d'or cut crimson velvet hanging, Venetian, XVth century. \$1,300.
666—Silk needlework hanging, Florentine, XVIIIth century. \$750.
689—Rare Genoese sapphire blue velvet hanging, Italian, XVIIIth century. \$1,600.
671—Two pairs of cut velvet hangings, Genoese XVIIIth century. \$1,200.
672—Two pairs of cut velvet hangings, Genoese, XVIIIth century. \$900.
673—Two pairs of cut velvet hangings,

Genoese, XVIIIth century. \$900.
674—Two pairs cut velvet hangings, Genoese, XVIIIth century. \$900.
675—Pair d'or cut velvet hangings, Genoese, XVIIIth century. \$500.
676—Length of Renaissance ruby-crimson velvet, Genoese, XVIIIth century; H. C. Cunningham. \$7,067.50.
677—Length of Renaissance ruby-crimson velvet, Genoese, XVIIIth century; French & Co. \$6,175.
678—Length of Renaissance ruby-crimson velvet, Genoese, XVIIIth century; H. Knox, Agent. \$6,615.
679—Length of Renaissance ruby-crimson velvet, Genoese, XVIIIth century; French & Co. \$7,177.50.
710—Pair carved walnut and silk petit point state chairs, Florentine, circa 1600. \$500.
711—Rare Renaissance gilded pastiglia and walnut cassone, Venetian, XVth century. \$1,050.
712—Pair Aubusson tapestry carved and laqué bergères, Louis XVI. \$1,600.
713—Pair Aubusson tapestry carved and laqué fauteuils; Louis XVI. \$900.
714—Pair Aubusson tapestry carved and laqué fauteuils, Louis XVI. \$900.
715—Pair Aubusson tapestry carved and laqué fauteuils, Louis XVI. \$900.
720—Renaissance polychromed cassone with gilded stucco decoration, Venetian, XVth century; Chester Loring. \$6,000.
721—Renaissance intarsia and carved walnut cassone, Sienese, XVIIIth century. \$1,800.
723—Renaissance carved walnut cassone, Florentine, XVIIIth century. \$550.
724—Intarsia decorated walnut cabinet, Italian, circa 1600. \$550.
726—Asia Minor rug, circa 1700. \$650.
727—Peruvian tapestry rug, XVIIIth-XVIIIth century. \$675.
729—Polonaise silk-woven lotus rug, Persian, circa 1600. \$1,000.
730—"Damascus" rug, XVIIIth century. \$1,700.
731—Rare Indian silk rug, XVIIIth century, described in F. R. Martin's "A History of Oriental Carpets before 1800". \$2,500.
732—Polonaise gold, silver and silk-woven rug, Persian, circa 1600. \$3,000.
733—Polonaise gold, silver and silk-woven rug, Persian, circa 1600. \$3,100.
735—South Persian "vase" rug, XVIIIth century; W. W. Seaman, Agent. \$6,000.
736—Isfahan rug, Eastern Persian, late XVIIIth century; Tiffany Studios. \$9,000.
737—Polonaise gold, silver and silk woven rug, Persian, circa 1600. \$7,100.
738—Isfahan carpet, Eastern Persian, late XVIIIth century. \$2,400.
739—Indo-Isfahan carpet, early XVIIIth century. \$5,700.
740—Khotan imperial gold and silver woven silk carpet, circa 1700. \$9,600.
741—Indo-Isfahan rug, XVIIIth century. \$950.
742—South Persian "vase" carpet, circa 1600. \$5,300.
745—Imperial Lahore carpet of carnations, superb example, from the Imperial Manufactures at Lahore dating from the beginning of the reign of Shah Jehan, the Great, circa 1630. \$7,000.
746—Oushak Medallion carpet, XVIIIth century. \$4,500.
747—"Damascus" floral carpet, Asia Minor, XVIIIth century. \$2,100.
748—Unique Venetian jardinière velvet palace carpet, early XVIIIth century. \$1,500.
749—Rare Persian fragment of a hunting carpet, circa 1500, design showing influence of Chinese silk paintings of the Ming period. \$3,100.

750—Oushak medallion carpet, early XVIIIth century. \$3,200.
752—"Damascus" carpet, XVIIIth century. \$1,200.
753—Spanish late Gothic carpet, XVIIIth century. \$2,350.
754—Khotan gold-woven silk rug, XVIIIth century. \$700.
755—Spanish Renaissance carpet, XVIIIth century. \$3,200.
756—Oushak medallion carpet, XVIIIth century. \$1,000.
757—Spanish medallion rug of Oushak design, XVIIIth century. \$4,000.
758—Tournai early Renaissance millefleurs tapestry panel, circa 1525, recorded in Wandteppiche (1923), by H. Goebel, Vol. II, 1, No. 253. \$5,000.
759—Brussels Renaissance silk-woven tapestry, XVIIIth century. \$3,100.
760—Flemish early Renaissance tapestry, XVIIIth century. \$2,350.
761—Companion to the preceding. \$1,900.
763—Brussels Renaissance silk-woven hunting tapestry, late XVIIIth century. \$3,200.
764—Tournai Gothic armorial millefleurs tapestry, XVth century. \$5,100.
765—Tournai Gothic armorial millefleurs tapestry, XVth century. \$4,200.
766—Important Brussels Renaissance tapestry, XVIIIth century, "The Meeting of Cyrus and Croesus". \$6,300.
767—Flemish gold and silver-woven Renaissance tapestry, late XVIIIth century. \$4,300.
768—Brussels silk-woven tapestry, XVIIIth century, "The Triumph of Peace". \$5,150.
769—Brussels tapestry, XVIIIth century, "The Arts of Peace". \$1,900.
770—Aubusson tapestry panel, XVIIIth century, "Le Prix de la Pêche". \$1,600.

BLOOMINGDALE ET AL.
American Art Association-Anderson Galleries—at the sale of etchings by order of Mrs. Irving I. Bloomingdale and others on the evenings of November 23 and 24, J. G. Bentley gave \$1,200 for Sir D. Y. Cameron's "Ben Lomond," the top price of the two sessions. "Pensance" by James McBey was purchased by the Schwartz Galleries for \$1,100. Harlow, McDonald & Co. gave \$950 for Seymour Haden's "A River in Ireland." Frederick Keppel and Co. acquired Cameron's "Ca d'Oro" for \$800 and McBey's "Ebb Tide" for \$750. The grand total for the two sessions was \$31,012.50.
Other outstanding sales and their purchasers were the following:
"Demolition of St. James Hall, Interior," by Muirhead Bone; T. G. Cook. \$650.
"Manhattan Excavations," by Muirhead Bone; J. G. Bentley. \$625.
"Ca d'Oro," by Sir David Young Cameron; Frederick Keppel & Co. \$800.
Sir D. Y. Cameron's "The Gateway of Bruges"; Charles Sessler. \$600.
"The Tay (Hell's Hole)," by Sir D. Y. Cameron; J. S. Appleby. \$725.
"The Pool," by James McBey; M. Knoedler & Co. \$500.

NEW YORK AUCTION CALENDAR

American Art Association-Anderson Galleries, Inc.

30 East 57th Street
November 29, aft.—Sale of XVIIIth century and Directoire furniture, collected by the late Edward Perry Warren and sold by order of C. J. Murray-West.

December 2, 3, aft. and eve.—Sale of the library of the Hon. Frederick W. Lehmann of St. Louis, with many Dickens items.

December 4, eve.—Sale of the V. Winthrop Newman collection of drawings.

December 5, 6, afts.—Sale of paintings, important antique furniture and art objects from the collection of Mr. and Mrs. Claus A. Spreckels, installed till recently in the Villa Baratier on the Riviera.

Broadway Art Galleries

1692 Broadway

December 5, 6.—Sale of furniture, rugs and art objects. On view December 1.

Plaza Art Galleries

9 East 59th Street

November 29, aft.—Sale of XVIIIth century and Directoire furniture and art objects by order of Helen Snyder and Maurice Aveline of Paris.

December 3, 4, eves.—Sale of library sets and first editions, including the libraries of J. Allen Barris and the late A. Heinshelmer.

December 4, 5, aft.—Sale of old English Sheffield and silver (1760-1850), English and American furniture and a small collection of Currier and Ives prints, the property of J. S. Hanley of Englewood, N. J.

December 6, aft.—Sale of the important Fred Wellington Ayer collection of antique New England hooked rugs.

Rains Galleries, Inc.

3 East 53rd Street

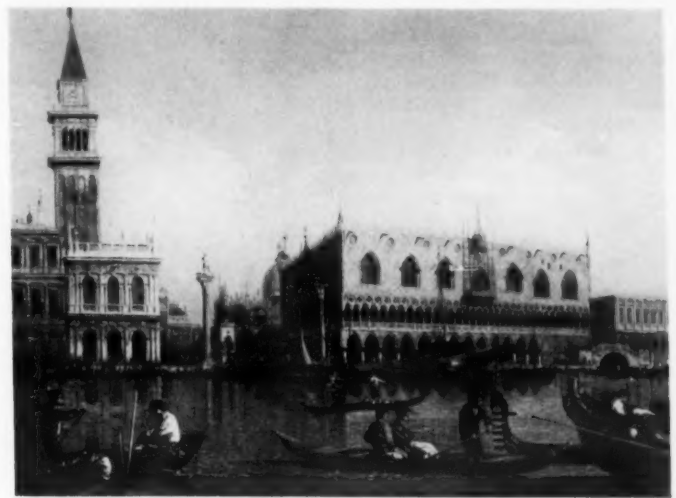
December 1, 2, 3, 4.—Miscellaneous sale of books, old Sheffield plate and silver, etc.

Silo Galleries

40 East 45th Street

December 4, 5, 6, afts.—Miscellaneous sale of furniture, rugs, china, paintings, etc.

VAN DIEMEN GALLERIES



"Palace of the Doges" by Antonio da Canale

PAINTINGS by OLD MASTERS

21 East 57th Street, New York City

Amsterdam
Rokin 9

Berlin
Bellevuestrasse 11a

WATERCOLORS,
DRAWINGS

and

FINE PRINTS

■ Etchings, Engravings, Woodcuts, Mezzotints, Aquatints by the

GREAT MASTERS

and prominent contemporaries.
■ Drawings by Kuninck, Corot, Austin, Bone and others.
■ Watercolors by Edward Lear, of literary fame.

Illustrated Catalogue on Request

GOODMAN - WALKER INC.

607 BOYLSTON STREET
Boston, Massachusetts

KIPPS LTD. GALLERIES

FULLER BUILDING
57th St. and Madison Ave.
New York

EXHIBITION WATER COLORS

By

FREDERIC SOLDWEDEL

METROPOLITAN Galleries

578 Madison Avenue, New York

PORTRAITS and LANDSCAPES

of the

ENGLISH XVIII CENTURY
DUTCH XVI and XVII CENTURY
SPANISH XVII CENTURY
VENETIAN XVI CENTURY

ALSO EARLY AMERICAN
and CONTEMPORARY ART

Dealers and Collectors
are invited
to visit our galleries
or communicate with us
regarding purchase or sale of
paintings or collections

PEKIN

SHANGHAI

OTTO BURCHARD

AND COMPANY, INC.

C. EDWARD WELLS, Managing Director

EARLY CHINESE ART

AN INTERESTING COLLECTION
IS NOW ON EXHIBITION

NEW YORK
13 EAST 57th STREET

BERLIN, W9
FRIEDRICH EBERT STR. 5

BERLIN LETTER

by Flora Turkel-Deri

The financial situation in Germany does not allow the immediate completion of the new museum edifices. Consequently, the pressing need of display room in the Egyptian section cannot be satisfied for some time to come. Thus it happens that a precious collection of objects of the goldsmith's craft, which has not been shown to the public for ten years, has been set up in the Museum of Antiques together with the acquisitions made during the decade. Among the latter are finds made at Bubastis in the Valley of the Nile. Silver objects date from circa 1500 B. C. A chased gold receptacle, a golden cup, and various other objects are exceedingly rare specimens of utilitarian objects from the second part of the New Empire. The jewelry includes finger rings with inscriptions, necklaces, earrings and the like. Among the earliest items are small figures of deities and animals which date back even as far as 2300 B. C. A particularly attractive piece is a bird with human head, the body of which is inlaid with lapis lazuli and turquoise. There is also the treasure of an Egyptian queen from the first post-Christian century.

From May 9 to August 9, 1931, the "Deutsche Bauausstellung" will take place in Berlin. This architectural exhibition is intended to provide a cross section of what is being done in up-to-date construction, with special emphasis on the future development of town and house planning. There can be no doubt that the housing problem is one of the vital questions of the present time and that such an all-inclusive show will give great impetus to architects and technicians, and, in addition, to the various building trades. The "Bauausstellung" can also do much in the way of popularizing the ideas of modern architects who see their task not merely in the erecting of houses, but in being awake to the social, hygienic and other problems involved therein. A special feature of the exhibition will be the practical demonstration of how building materials are used.

For the first time, Germany's greatest living sculptor, Ernst Barlach, is showing bronzes. They are on view at the Flechtheim Gallery. It is for his woodcarving that Barlach has made his name, having infused the ancient craft with the spirit of today in many works of enduring beauty and monumental impressiveness. And his fame will undoubtedly continue to rest on his work in wood, although the bronzes show his characteristic concentrated sensitiveness and creative honesty and would certainly attract attention independent of his other productions. In spite of their emotional intensity, and breadth of sculptural form stripped of all non-



"LES DEUX AMIS"

By TOULOUSE LAUTREC

A recent addition to the collection of Messrs. Reid and Lefevre, Ltd. of London

essentials, the warm and living quality of wood is better suited to Barlach's temperament and characteristic technique.

It is interesting to see at the Möller Gallery works by Erich Heckel painted during the last three years. This artist was a moving force at the time expressionism came to the fore in Germany. Forms and colors were forceful and strong and tried to divulge the very core of things. The aim has now entirely changed, and Heckel's latest productions are painted in a manner which might be termed lyrical and serene. The landscapes and still-lives with their fine structural balance are especially pleasing. The artist is less at ease with the naturalistic human figure.

How difficult it is to avoid the pitfalls of inborn technical ability is evinced in works by Gert Wollheim at the Hartberg Gallery. He fails to develop a truly personal style, because his natural gifts are so great that he can do things easily in the most

diverse manners. All of his pictures are brilliantly executed, full of verve and attractive color, but for all that we do not feel stirred or elated. They are, as the case may be, naturalistic, allegorical or expressionistic in conception, testifying to great versatility. Their perfect finish, however, cannot disguise the lack of consistent endeavor that should be behind any great work of art.

An exhibition of Japanese art during the last fifty years will be held at the Berlin Academy of Fine Arts during the month of January. The Academy and the Society for East Asiatic Art are making the arrangements with the cooperation of the Japanese government. Since a comparatively small number of first-class works of art are to be found outside of Japan the show will therefore be

limited to a small but select choice, consisting of approximately one hundred and fifty items executed on traditional lines.

An exhibition of German graphic art in Rio de Janeiro was very successful and proved that appreciation of contemporary German art is gaining ground outside the fatherland. The excellent result of this enterprise is the more conspicuous, as Brazil is also suffering from the general economic depression. Some thirty prints were sold and it is remarkable that among the purchasers only a minority were Germans. The exhibition was arranged by Dr. Alfred Kuhn of Berlin.

President Herbert Hoover has commissioned the painter Heinrich Lauer of Naumburg to paint for him two pictures of the village of Ellerstadt and one of the old Huber farmhouse nearby, from which Andreas Huber, the president's German ancestor emigrated to America in the middle of the XVIIIth century. Lauer is himself a native of the Palatine where Ellerstadt is situated.

An exhibition of works by Henri Rousseau at the Marie Harriman Galleries in New York will contain a number of loans from Herr Paul von Mendelssohn-Bartholdy and the Flechtheim Gallery of Berlin. "The Centenary of Independence" will be among the exhibits.

RECENT PARIS AUCTION SALES

A very good ensemble of art objects, furniture and old tapestries belonging to M. M. was sold under the direction of Me. Henri Baudoin, assisted by M. Guillaume in a recent sale at the Hotel Drouot. Among the more important items were a XVIIIth century Flemish tapestry, which fell to a bid of 24,200fr., and a "verdure" tapestry of the same period, which reached 12,100 francs. An XVIIIth century French painting, representing an interior, went for 3,100fr. The furniture comprised a chest of drawers in rosewood veneer, of the transition period from Louis XV. to Louis XVI., which was knocked down at 3,000fr.; a small Louis XVI. style sofa covered with point tapestry, 3,000fr., and a piece of breast-high furniture in Louis XV. style, 2,250fr.

In another room Me. Roger Walther obtained 6,700fr. for four small silver XVIIIth century candlesticks; 5,700fr. for a Louis XV. chest of drawers stamped Lardin; 4,000fr. for a small chest of drawers with marble top, of the same period; 4,600fr. for a Louis XVI. chest of drawers, and 3,000fr. for an XVIIIth century "verdure" tapestry.

JACOB EPSTEIN SUES AND LOSES

LONDON—Jacob Epstein, the sculptor, asked recently for an injunction in the Chancery Division to restrain the proprietors of King's Galleries, Chelsea, from offering for sale as his sculpture any piece which was not in fact his work, according to the *News Chronicle of London*.

The defendants denied passing off any works, "whether inferior or superior," as those of Mr. Epstein.

Lady Jones, wife of Sir Roderick Jones, said that at the Galleries she saw five pieces of sculpture. Mme. Fredericke, a director of the company, said they were Epsteins. At a subsequent visit Mme. Fredericke said: "I believe they are Epsteins. They were sold to me as Epsteins, but I cannot give any guarantee."

Witness bought one work, which she thought was the bust of Mrs. Epstein by her husband, for £7 10s.

Miss Ethel Kibblewhite said that in June last year Mr. Epstein asked her to visit the Galleries. She saw a head or mask and asked Mme. Fredericke what it was. She replied: "It is a portrait of Epstein by himself."

Mr. Cleveland-Stevens (for the defendants): Mme. Fredericke says she never saw you (Miss Kibblewhite) before in her life.

Mr. Epstein gave evidence that Lady Jones asked him to go to her house and see a work by himself. He told her he had never seen it before.

In cross-examination, Mr. Epstein said if the bust purchased by Lady Jones for £7 10s had been genuine it would have fetched £200 or £300.

Mme. Fredericke said she bought seven pieces of sculpture from a Chelsea artist who was in financial difficulties, paying £25 or £30 for the lot. She asked where they came from, and the artist replied: "Well, they might be Epstein."

When Lady Jones made her purchase she said: "Do you really think they are Epstein's?"

Witness replied: "They might be. I have never verified it. I have never seen any of Epstein's work up to today and have not studied it."

Mr. Justice Maugham said that he thought Lady Jones made a speculative purchase without any guarantee by Mme. Fredericke. He held that Mme. Fredericke had not made positive statements to anybody as to the authenticity of the sculptures and dismissed the action with costs.

GALLERY NOTES

Paul Bartlett has recently returned from Europe and is now in his new studio at 21 West 10th Street.

Mr. H. Williams-Lyouns of Devon, England, is at 18 East 60th Street for the winter.

NORBERT FISCHMANN GALLERIES

MUNICH, Briennerstrasse 50 b (opposite Schiller-Monument)

OLD PAINTINGS

GOTHIC SCULPTURES

FERARGIL

FINE PAINTINGS
and SCULPTUREFREDERIC N. PRICE
President

63 EAST 57TH STREET, NEW YORK

C. W. Kraushaar
Art Galleries

680 Fifth Ave. New York

PAINTINGS - ETCHINGS
and BRONZES

by Modern Masters

of American and European Art

FREDERICK KEPPEL
& CO.

On Exhibition

ETCHINGS

BY

KERR EBY

16 East 57th St., New York

THE
FIFTY-SIXTH STREET
GALLERIES, Inc.

6 East 56th St. New York

present
Paintings by
Rabindranath TagoreSculpture by
Count
Hans-Albrecht HarrachBARBIZON-PLAZA
ART GALLERIES
101 West 58th St., New York

PAINTINGS by

MICHEL JACOBS

DIRECTOR METROPOLITAN ART SCHOOL

and PUPILS OF

EUROPEAN-AFRICAN

PAINTING TOUR

From Dec. 1st thru Dec. 14th
Open Evenings and Sunday

EXHIBITION OF

JAINA PAINTINGS

FROM

WESTERN INDIA

AT THE

HEERAMANECK GALLERIES

724 FIFTH AVENUE

NEW YORK

The Pennsylvania Academy
of the Fine ArtsBROAD & CHERRY STREETS
PHILADELPHIAThe Oldest Fine Arts School
in AmericaDRAWING, PAINTING,
ILLUSTRATION, SCULPTUREIllustrated Booklet
Address Eleanor A. Fraser, CuratorLondon
Osaka
PekingKyoto
Boston
Shanghai

YAMANAKA & CO.

680 Fifth Ave., New York

WORKS OF ART

from

JAPAN AND CHINA

SCHULTHEIS
GALLERIES

Established 1888

142 FULTON ST., NEW YORK

PAINTINGS

by American and Foreign artists
Mezzotints Etchings

Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Prints and water colors.

Thomas Agnew & Sons, 125 East 57th St.—Contemporary British paintings, through December.

American Art Association-Anderson Galleries, Inc., 30 East 57th Street—Portraits by John Wells and portraits (in pastels) by Harry Solon, until December 6.

Arden Gallery, 460 Park Avenue—Water colors of New Orleans by Douglas Brown, through December 5. Munson collection of historical miniatures and portraits in wax, through December 9.

Argent Galleries, 42 West 57th Street—Annual sketch and crafts exhibition by the National Association of Women Painters and Sculptors, December 1 through December 27.

Art Center, 65-67 East 56th Street—The John Hays Hammond collection of early American glass, through December 5. Greetings cards through December 27. Chronological exhibition of selected masterpieces of stained glass and typographical work from the House of William Edwin Rudge, Inc., December 1, through December 13. Opportunity Gallery crafts work and Mexican arts and crafts.

Babcock Art Galleries, 5 East 57th St.—Paintings by Andrew Winter.

Balzac Galleries, 102 East 57th St.—Exhibition of work by Gavarni.

Barbizon-Plaza Art Galleries, 101 West 58th Street—Paintings by Michel Jacobs and his pupils, December 1 through December 14.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinhilber, Inc., Ritz Carlton Hotel, Suite 729—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 123 East 57th Street—Paintings by Dr. Stan.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIIth, XVIIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway, Brooklyn—Permanent collections. Japanese exhibition. Oil paintings by Long Island artists, and an exhibition of drawings from the Little Theatre Opera Company, during December.

Brownell-Lambert & Son Galleries, 106 E. 57th Street—Exhibition by Ben Benu.

Brunner Gallery, 55 East 57th Street—Paintings by Pierre Roy, through December 20.

Burchard Galleries, 13 East 57th Street—Animal motives in early Chinese art, until December 31.

Butler Galleries, 116 East 57th St.—Views of old New York and lithographs by Currier and Ives, through December.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chalt, 600 Madison Ave.—Exhibition of an important private collection of Chinese porcelain.

Chambrun Galleries, 556 Madison Ave.—Permanent collection of French paintings.

Charles of London, 730 Fifth Ave. (the Heckscher Building)—Paintings, tapestries and works of art.

The Leonard Clayton Gallery, 163 Columbus Avenue (at 67th Street)—Water colors, lithographs, drawings by Lewis C. Daniel and animal drawings by Herman Palmer, through December 13.

College Art Association, 20 West 58th St.—Traveling exhibition of representative American paintings, until December 3. Mondays, Wednesdays and Fridays, from 3 to 5 p.m.

Contemporary Arts, 12 East 10th Street—Etchings and lithographs by the Etchers' Guild, through December 6.

Daniel Gallery, 600 Madison Ave.—Christmas show of small paintings, water colors, drawings and lithographs, through December.

Delphic Studios, 9 East 57th St.—Works of Orozco and Merida.

Demotte, Inc., 9 East 78th St.—Sculptured portraits through the ages, through December 13. Paintings by Chagall, through December 6.

Herbert J. Devine Galleries, 42 East 57th St.—Exhibition of the Singlin Collection of Chinese and Scythian Art.

Downtown Gallery, 113 West 13th St.—Paintings by Glenn Coleman, through December 6.

A. S. Drey, 680 Fifth Ave.—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th St.—Water colors by M. F. Hite, through December 6. Portraits by Inukai and miniatures by Leize Rose, December 1, through December 14.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Maufra, December 2, through December 22.

Ehrlich Galleries, 36 East 57th Street—Exhibition of Madonnas, through December.

Ferargil Galleries, 63 East 57th St.—Drawings of Hawaiians by Madge Tennent, through December 6.

Fifteen Gallery, 37 West 57th Street—Recent paintings by William A. Patty, pictures by members, through December 6.

Fifty-sixth Street Galleries, 6 East 56th Street—Studies in the Adirondacks by Comas. Paintings by Rabindranath Tagore, to December 17.

Gainsborough Galleries, 222 Central Park South—Old and contemporary masters.

Pascal M. Gatterdam Art Gallery, 115 West 57th St.—Special N. A. group, including Chase, Blakelock, Hassam, Crane, Davies.

Studio of Ernest Gee, 35 East 49th St.—Equestrian sculpture by Mabel Mortimer Mickle, beginning December 1.

Goldschmidt Galleries, 730 Fifth Ave.—Old paintings and works of art. Exhibition of the Guelph Treasure (cooperating with the Reinhardt Galleries) for the benefit of the Big Sisters, opening Sunday, November 30. Admission \$1.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Prints by living American artists.

Grolier Club, 47 East 60th Street—XVIIIth century woodcuts, to December 10.

Harlow, MacDonald & Co., 667 Fifth Ave.—Etchings of dogs by Marguerite Kirmse, until Christmas.

Marie Harriman, 61 East 57th Street—First one-man show in America of paintings by Edouard Goerg, to December 19.

Hecramanek Galleries, 724 Fifth Ave.—Very rare XVIIIth and XVIIIth century Jain paintings from Western India, until January 1.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Import Antique Corporation, 485 Madison Avenue—Exhibition and sale of antique furniture, tapestries and objects of art, including importations from Soviet Russia, through December 20.

Edouard Jonas Gallery, 9 East 56th St.—Paintings of Paris, Deauville, and Cannes by Louis Adrien, through December 13.

Kennedy Galleries, 785 Fifth Avenue—Water colors and water color drawings by Muirhead Bone, James McEay, and Sir D. Y. Cameron, through December.

Keppel Galleries, 16 East 57th Street—Lithographs from Delacroix to Derain, through December.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd St.—Works of art, paintings, tapestries and antique furniture.

Kipps Ltd., Fuller Bldg., Madison Avenue and 57th Street—Water colors by Frederic Sollewel, scenes of the international cup races and other activities in Nassau waters.

Kleemann-Thornam Galleries, Ltd., 575 Madison Avenue—Photographs by Albert Petersen, through December 6.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th St.—British mezzotinto portraits of the XVIIIth century, through December.

Kraushaar Galleries, 680 Fifth Ave.—Sculpture by Harriette Miller, until December 2.

J. Leger & Son, 695 Fifth Ave.—American paintings of the XVIIIth and XIXth centuries, through December 13.

John Levy Galleries, 1 East 57th Street—Old masters. Landscapes by Don Angelo Rescaili, December 1, through December 13.

Little Gallery, 29 West 56th Street—Hand wrought silver by Edward E. Oakes and Margaret Rogers.

Macbeth Gallery, 15 East 57th St.—Paintings by a group of younger artists and etchings by the late Ernest Haskell, during December.

Mary Galleries, 6th Floor, East Bldg., 34th St. and Broadway—Original old prints and reproductions of English sporting pictures.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Loan exhibition of Japanese sword furniture, through December 14. Loan exhibition of Japanese peasant art, prints (selected masterpieces) and prints by Winslow Homer. French painted and embroidered silks of the XVIIIth century, through January 15. Peruvian textiles in Gallery H 15, through March 31. Early Italian engravings in Gallery K 39, 40. International exhibition of contemporary work in metal and cotton, December 2, until December 29.

Milch Galleries, 108 West 57th St.—Paintings of Ireland by Power O'Malley, New England landscapes by Charles W. Cox and etchings and paintings of dogs by Diana Thorne, December 1, through December 13.

Montross Gallery, 785 Fifth Avenue—Paintings by Rubin, December 1, through December 20.

Morton Galleries, 49 West 57th Street—Paintings and graphics by Eugene C. Fitch, through December 6.

Museum of French Art, 20 East 60th St.—Lithographs by "Cham," from the Robert Underwood Johnson collection.

Museum of Modern Art, 730 Fifth Ave.—Painting and sculpture by living Americans, beginning December 4, until January 20.

National Arts Club, 15 Gramercy Park—Exhibition by living etchers through December 27.

National Academy of Design, 215 West 57th Street—Winter exhibitions, until December 21.

J. B. Neumann, New Art Circle, 9 East 57th St.—Watercolors by Erich Heckel, through December 6.

Newark Museum, Newark, N. J.—American "primitives." Celebration of the bi-millennial of Vergil's birth. A loan collection illustrating the chronological development of American paintings.

Newhouse Galleries, 11 East 57th St.—XVIIIth century portraits and landscapes.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Portraits in lithography, Room 321. Holiday cards by American artists, Room 516.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture. Chinese porcelains and paneled rooms.

Pearson Gallery of Sculpture, 545 Fifth Avenue—Animal bronzes by contemporary Munich sculptors, until December 31.

Penthouse, S. P. R. Galleries, 40 East 49th St.—Modern German painters, through December 18.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits.

Frank K. M. Rehn, 685 Fifth Ave.—Paintings by Allan Tucker, through December 13.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of the Guelph Treasure opening Sunday, November 30, for the benefit of the Big Sisters; admission \$1; in cooperation with the Goldschmidt Galleries.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Museum, 310 Riverside Drive—Paintings, water colors and drawings by Natalie Hays Hammond, December 1, through December 14.

Rosenbach Galleries, 202 East 44th St.—Antiques and decorations.

Salmagundi Club, 47 Fifth Avenue—Thumb box sketches, through December 14. Week days, 12-6; Sundays, 2-6. Closed November 30 and December 3.

Schwartz Galleries, 507 Madison Ave.—Marine paintings, through December 13.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of Art.

Jacques Seligmann Galleries, 5 East 51st Street—Recent portraits by Harrington Mann, through December 6. Water colors and drawings by Seuret, Van Gogh, Segonzac and Matisse, never before shown in America, during December.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner, 9 East 57th Street—Flower paintings by E. Barnard Lintott, through December 6.

Ton-Ying & Co., 5 East 57th Street—Chinese art.

Valentine Gallery of Modern Art, 49 East 57th Street—Caricatures by Peter Arno.

Van Diemen Galleries, 21 East 57th St.—Paintings by Venetian masters, through December 6.

Vernay Galleries, 19 East 54th St.—Rare collection of XVIIIth century needlework silk pictures, sporting prints and paneled rooms. Exhibition of Georgian silver and Sheffield plate.

Wanamaker Gallery, au Quatrième, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Weyhe Gallery, 794 Lexington Ave.—Photographs by Engéne Appet, through December 6.

The Weston Galleries, 122 East 57th St.—Antique and modern paintings.

Wildenstein Galleries, 647 Fifth Ave.—Interiors and landscapes at Versailles by Delaporte, through December 6.

Louis Wine's Collection, the Guitel Montague establishment, 579 Madison Ave.—Silverware and Sheffield plate from collections of distinguished English and Irish families.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Paintings by Munnings.

BRIMO, DE LAROUSSILHE

Works of Art for Collections
TAPESTRIES—PAINTINGS
From Early Middle-Age to the Renaissance

34 Rue Lafayette, and
58 Rue Jouffroy (Boulevard Malesherbes)
PARIS



L. Toeque, "Portrait of a Child"

ELISABETH WILDENSTEIN

Lately Elisabeth Paraf

23bis Rue de Berri, PARIS
(Champs-Elysées)

FIRST CLASS
OLD PAINTINGS

FRENCH FURNITURE
(18th Century)

"L'ART MODERNE" S. A.
"LA PEINTURE CONTEMPORAINE" S. A.
Correspondents of the
BERNHEIM-JEUNE and GEORGES PETIT Galleries of Paris
33 Haldenstrasse LUCERNE

GALERIE VAN LEER MODERN PAINTINGS

Derain, Dufy, Pascin, Rouault, Utrillo, Krémègne, etc.

AUGUSTUS FRANK 13 Trinità dei Monti, ROME
11 Rue Jules Chaplain, PARIS (VI)
Greek, Roman, Gothic and Renaissance sculpture
Occasionally a worth while picture

M. & R. STORA
Gothic and Renaissance
Works of Art
Paris. 32 Bis Boulevard Haussmann

Charles Pottier
Packer and Shipping Agent
14, Rue Gaillon, Paris
Packer for the Metropolitan Museum
New York

J. FERAL
Ancient Paintings
7 RUE ST. GEORGE
PARIS

Chas. Kaufmann
Ancient Tapestries, Point
Old Paintings, High Antiques
23 Faubourg St. Honoré, Paris

J. B. NEUMANN
LIVING ART
NEW YORK

GRAPHISCHES KABINETT
Munich, 10 Brienerstrasse
G. Franke, Director
EUROPEAN ART SINCE GOYA
New Art Circle, New York
J. B. Neumann, Director

The Monarch of
the Boardwalk!



It is glorious in
Atlantic City

Spend a weekend or longer
at the Ambassador, a great
modern hotel of international
atmosphere—in a particularly
fine location.

685 rooms—685 baths.
Indoor Sea Water Swimming
Pool. Special Fall
Rates Now. European Plan.
Single (daily) \$5 to \$12.
Double (daily) \$8 to \$14.
Single (weekly) \$20; Double
\$48.

Same ownership as Ambassador
Hotels in New York, Los Angeles
and Palm Beach.

The AMBASSADOR
ATLANTIC CITY, N. J.
NEW YORK LOS ANGELES PALM BEACH

OMAHA HOLDS BIG PRINT SHOW

The International Print Exhibition on view at the Art Institute of Omaha from November 4 to 25 was assembled by Mary P. Thayer, Director of the Institute, through the courtesy of Arthur Ackermann and Son, the Artists' Shop, Etchers' Guild, Goodspeed's Book Shop, M. Knoedler and Company, C. W. Kraushaar, Meta Lassen, Milam Galleries, Print Corner, Print Guild Internacional, Albert Roullier, Kawaguchi Shokai, E. Weyhe, and Yamanaka and Company.

Fourteen countries are represented by most important etchers and lithographers, all of whom, except the Japanese artist, Goyo, are still living. Most of the prints are as recent as 1929; all of them are new to Omaha.

The merit of the exhibition is notable. Among the works shown by modern French artists are "Danseuse" by Matisse, a lithograph; "Girl with Flowers" a color print by Marie Laurencin; "Street with Church" by Vlaminck, a lithograph; "Landscape" by Marchand and "Diner a l'Auberge," an etching by Laboureur.

In the group of Japanese artists, there are some splendid color prints by Hasui and Shinsui and an exquisite example on silver ground by Goyo, entitled "Lady Combing Hair."

By Picasso, there is an etching called "Equestriennes," partly finished in the most exact detail, and partly suggested.

The American prints form a most interesting ensemble. These include Thomas Handforth's beautifully drawn "Island Horses," Prescott Chaplin's Mexican subjects, a Provincetown scene by Katherine Merrill, John Sloan's Hogarthian "Wigwam" and George Biddle's extremely decorative "Lillies." In the more conservative tradition are to be found Frank Benson's "Turnstones," John Taylor Arms' "Tower of St. Front, Perigueux" and striking lithographs and etchings by the popular Rockwell Kent.

The Mexican artist, Orozco, shows a head of a Mexican woman done with that serious simplicity that has brought him so much admiration, while the archaeological Chirico has a lithograph entitled "Gladiators" that is typical of his style. Of the modern Dutch school there is a work entitled "Sunset" by Schelfout, who uses line with an unusual fascination.

In the English group are to be found artists well known to all collectors. Sir D. Y. Cameron in his "Berwick" suggests with an economy of line that is almost sparse, sea, sky, shore and city. McBey's "Advance on Jerusalem," also loads simplicity with meaning. Likewise included in the show are Francis Dodd's "Portrait of Stephen Bone," John Copley's "Masked Lady," Muirhead Bone's Impressionistic "Garden Front," Eric Gill's "Girl in Bath" and Blampied's "Market Argument."—R. K. G.

HOUSTON

The Museum of Fine Arts of Houston has been showing through the month of November an exhibition of the work of Taos-Santa Fe artists, as arranged by Walter Ufer. This exhibit includes fifty-nine paintings, drawings, and prints by twenty-six artists. The artists from Taos are Bert G. Phillips, E. Irving Couse, J. H. Sharp, Victor Higgins, W. Herbert Dunton, Walter Ufer, Oscar E. Berninghaus, Carl E. Woolsey, E. Martin Hennings, Eleonora Kissell, Dorothy Brett, Ken M. Adams, J. Ward Lockwood, Richard Crisler, Ernest L. Blumenschein and Mildred Rackley. Those from Santa Fe are John Sloan, Randall Davey, Olive Rush, Will Shuster, Joseph Bakos, Frank Applegate, B. J. O. Nordfeldt, Gustave Baumann, Willard Nash and Andrew Dasburg.

Most of the works exhibited are typically New Mexican. Randall Davey, a newcomer to Santa Fe, is an exception with his two English steeplechase subjects. Ufer, Phillips, Higgins and Dunton run true to Taos style with their Indian portraits, pueblo dwellings, golden forests and glowing canyons under dazzling sunlight and silver moonlight. Taos Canyon is given five interpretations by as many artists—from the conservative, softly colored version of Berninghaus to the more radical one of J. Ward Lockwood.

This exhibition is being circulated by the Southern Conference of the American Association of Museums. After the Houston showing it will go to Dallas, New Orleans, Memphis, and San Antonio.

PHILADELPHIA

The twenty-ninth annual exhibition by the Pennsylvania Society of Miniature Painters at the Pennsylvania Academy of the Fine Arts will close on December 6. The Medal of Honor was awarded to Adrianna Tuttle for her portrait, "The Rev. A. N. Keedwell." Honorable mention went to Grace H. Murray for her "Miss Blank," a study of a woman in a pale blue dress.

Continuing at the Academy also is the annual exhibition of contemporary work sponsored by the Philadelphia Water Color Club.

A third exhibition under the same roof is the fourteenth annual display of work done at Chester Springs in the Academy's summer school.

A comprehensive exhibition of the work of Charles Hawthorne will be on view at the Art Alliance from December 9 to 23 inclusive.

Paintings culled from the Salon des Artistes Français and the Société Nationale des Beaux Arts are on view at the Wanamaker store.

TOLEDO

Four galleries in The Toledo Museum of Art have been transformed into XVth, XVIIth and XVIIIth century rooms of colorful splendor, with an exhibition of furniture, paintings, silver and other art objects of Spanish and Spanish American workmanship. This exhibition has been made possible through the courtesy of Mrs. Frank Barrows Freyer and Mrs. William D. Wrightson, of Washington, D. C., Mr. Milton Samuels of French and Company, Mr. J. P. Montllor, New York, Mr. Frank A. Miller, the Master of the Mission Inn at Riverside, California, and Mrs. H. Godfrey Phillips, of Toledo, Ohio. The exhibition will be shown until November 30th, inclusive.

This collection, studied with the concise catalogue prepared, gives the visitor a most intimate knowledge of the family life of these two countries.

The Peruvian collection of furniture, paintings and other art objects, was made by Mrs. Frank Barrows Freyer, when her husband, Captain Freyer of the United States Navy, was sent to help in the reorganization of the Peruvian Navy, a few years ago. It has been stated that the paintings and furnishings of this collection have this interesting characteristic for the history of art in America—that they are in a majority of cases Peruvian interpretations of the Spanish styles.

The paintings of the Freyer collection show two general influences: the Gothic Renaissance and the Baroque or "Churriguesca" (Spanish rococo), and are religious in subject matter.

Spanish furnishings of the XVth and XVIIth centuries have been lent by French and Company, New York, and are of rare and beautiful workmanship, as are the Spanish furnishings from the Montllor Brothers Spanish Antique Shop, New York City.

A collection of Spanish colonial silver, beautifully and simply designed, has been lent by Mrs. William D. Wrightson, of Washington, D. C. This group of more than thirty pieces was collected by General and Mrs. William C. Gorgas, father and mother of Mrs. Wrightson, during his occupation in Panama while on a mission to eliminate the yellow fever and malaria, and also when he was a delegate to the Pan-American Medical Congress in Chile, and later in Ecuador, Guatemala and Peru. The high artistic sense of the South American artisans, sensitive to influences of new ideas, is manifested in the exquisite simplicity of this silver work.

Mr. Frank A. Miller, the Master of the Mission Inn at Riverside, California, has lent four Spanish wall hang-

ings from his world famous collection of the decorative arts of Spain.

Mrs. H. Godfrey Phillips, of Toledo, Ohio, has lent a XIIIth century rug, woven for Ysabel Diago; an XVIIIth century white embroidered shawl, once owned by Tia Pepita, maid of honor to the queen of Spain; a carved ivory fan, an exquisite lace and embroidered handkerchief and a large silver basket of the XVIIIth century.

As is stated in the catalogue: "Spain bears the same relationship to the colonies of South America as that of England to North America. The colonial furnishings of South America follow the type of the mother country with as many interesting variations as we find in early American derivations and deviations from the English types."

"The object of this exhibition is to show this analogy by exhibiting the arts of Spain together with those of Spanish America, thus presenting a rare and enlightening opportunity for comparison."

An exhibition of prints by modern American and European artists, lent by the Albert Roullier Art Galleries of Chicago, will also be shown during November.

Two months, December and January, will be given to an international exhibition of modern tapestries from Europe and America, which will include the work of the most celebrated artists and tapestry weavers.

BROOKLYN

The next special exhibition in the Print Galleries of the Brooklyn Museum, which has just been announced, will be one of costume and stage designs, that will be used by the Little Theatre Opera Company during its 1930-1931 season of six Opera Comique productions. The exhibition will consist of costume drawings and paintings of costume designs, sixteen costumed figurines and stage models. The show will be on view from December 5th to the end of the month and will be of special interest to costume and scenic designers.

WASHINGTON

The photographic section of the National Museum is exhibiting the prints of a young Italian-American, Severo Antonelli. This work is described as "pictorial portraiture, illustrative," and has won special honors and universal acclamation in the world's leading photographic salons.

At the Washington National Gallery of Art two rooms are filled with the water colors of William Spencer Bagdatopoulos. The art of this artist, who studied in Holland until he was sixteen, shows all the naturalistic meticulousness of the old Dutch schools.

*The marvellous works of ancient art,
The art of all culture-yielding races,
The art of long vanished civilizations,
The art of the flourishing periods of the nations,*

all this is offered, in the most advanced form of which the technical skill of the modern art of reproduction is capable, by the

"PANTHEON"

a Monthly for connoisseurs and collectors of art, edited by OTTO VON FALKE, formerly Director of the Berlin Museums, and AUGUST L. MAYER of the Pinakothek and Professor in the University of Munich. It is the true mission of the "Pantheon":

TO BESTOW DELIGHT UPON ALL FRIENDS OF ART!

Beside leading articles by the most eminent expert scholars it offers not only REPRODUCTIONS OF UNSURPASSED BEAUTY, but also ILLUSTRATED REPORTS concerning the movement of the works of art among the museums, the international art market and the world of collectors.

All important articles are translated into English.

Monthly \$1.00—Sample copy on application!

Representatives: The International News Co., 131 Varick St., New York

F. BRUCKMANN, AG., Publishers

MUNICH

JULIUS LOWY

[INC.]

HIGH GRADE
PICTURE FRAMES

Antiques and Reproductions

ALSO—RESTORING—REGILDING—RELINING

25-27 West 56th Street, New York

BELMONT GALLERIES

576 Madison Ave., N. Y.

Old Masters

Portraits of All Periods
Primitives of All Schools

Paintings Bought
Paintings Authenticated

MACBETH GALLERY

PAINTINGS
BY AMERICAN ARTISTS

ETCHINGS

WILLIAM MACBETH, Inc.
15 East 57th St. New York

PICTURE REFLECTORS



Write for
complete catalog

REFLECTOR DAY-BRITE COMPANY
3825 Laclede Ave. - Saint Louis

SCHWARTZ GALLERIES

*Marine and Sporting Paintings
Etchings by the Modern Masters*

Mezzotints in color by S. ARLENT EDWARDS

507 MADISON AVENUE

NEW YORK CITY

Between Fifty-Second and Fifty-Third Streets

The Clapp & Graham Company

514 Madison Ave., New York
OLD and MODERN PAINTINGS
and WORKS of ART

Estates Appraised or Paintings Bought

L. ORSELLI

Italian Antiques

3 Borgognissante
FIRENZE, ITALY

HEINEMANN GALLERIES

LENBACH PLATZ 5 & 6, MUNICH

HIGH CLASS PAINTINGS
ANCIENT and MODERN

HANSEN GALLERIES, Inc.

SCHWEIZERHOFQUAIS, LUCERNE

THOMAS J. KERR

formerly with

DUVEEN BROTHERS

IMPORTANT PAINTINGS BY OLD MASTERS
ANTIQUE WORKS OF ART

TAPESTRIES

FURNITURE

The Frances Building, 5th Ave. at 53d St.

New York

CHRISTMAS GIFTS

AT LIBERAL DISCOUNTS

The House of Grieve offers at this Sale, during the entire month of December, the following, which are suitable as Holiday Gifts

GENUINE ANTIQUE DUTCH GOTHIC FRAMES

Ranging from the XVIIth to the XVIIIth Century

GENUINE ANTIQUE ENGLISH AND FRENCH FRAMES

Ranging from the XVIIth to the XVIIIth Century

GENUINE ANTIQUE SPANISH AND ITALIAN FRAMES

Ranging from the XVIth to the XVIIth Century

ENGLISH MIRRORS

of the Georgian, Chippendale, William & Mary Periods

FRENCH MIRRORS

ITALIAN MIRRORS

WOODCARVINGS

WALL BRACKETS

CONSOLE TABLES

ART OBJECTS

ARTISTIC REPRODUCTIONS

FINE DECORATIVE PAINTINGS

Suitable for Country Homes, Clubs, etc.

TO ARCHITECTS, ART DEALERS AND INTERIOR
DECORATORS WE EXTEND AN INVITATION TO
BRING THEIR CLIENTS AND AVAIL THEM-
SELVES OF THIS UNUSUAL OPPORTUNITY.

M. GRIEVE COMPANY

234 EAST FIFTY-NINTH STREET

Member Antique and Decorative Arts League

NEW YORK CITY

STAIR & ANDREW

OF LONDON



XI Century Marble Font

FINE OLD ENGLISH FURNITURE

25 Soho Square
LONDON, W. 1

71 East 57th Street
NEW YORK